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FAÇADE, NEW FOGG ART MUSEUM, HARVARD UNIVERSITY

COOLIDGE, SHEPLEY, BULFINCH AND ABBOTT, ARCHITECTS
CONSULTING ARCHITECT, PROFESSOR MEYRIC ROGERS

THE NEW FOGG ART MUSEUM AT HARVARD

BY ELLA S. SIPLE

ON JUNE the twentieth the new Fogg Art Museum was opened to the University and the public by the President and Fellows of Harvard and the Directors of the Museum. This statement sums up the significance of the institution: the cooperation between the Museum and the Division of Fine Arts of the University and the influence of the Museum on an ever-widening circle of friends—the faculty, the students who specialize in art, the undergraduates who wish to know something of art and who may later become collectors, the graduate who comes back for advice, the association known as the Friends of the Fogg, and the general public.

Art museums of the present are living organisms. They are no longer final resting places where works of art accumulate the dust of ages. In America today all things are possible to them. Their usefulness and growth are bounded only by the limitations of those who govern them. And, without exception, the museums which have prospered most are those which have rendered the greatest service to their clientele.

Those who know the history of the Fogg Museum can understand why it was so successful in its campaign for funds a year or two ago. It has given something very tangible to class after class of Harvard students. It has taught them how to spend

wisely their money and their leisure, things which Americans need to know. It has rendered valuable service to the university and the public.

Because the new building inaugurates a new era in the activities of the institution, let us pause a moment to review the history of the Fogg and to look ahead into the future. It is just thirty-one years since the first Fogg Art Museum, the gift of Mrs. William Hayes Fogg in memory of her husband, was built. During that time the collection has grown from one of casts and photographs to one of original works of art which are, in many cases, of the first rank. So have our museum ideals changed. We scarcely realize the progress we have made here in America until we chance upon, let us say, the charter of the oldest museum of art in the country, the Pennsylvania Academy, and find that its original aim was to possess "correct and elegant copies from works of the first masters."

There has been a similar change in methods of art instruction in our colleges. The study of casts and photographs has given place to work with originals. This has been achieved in two ways: by conducting university classes in municipal museums and by the formation of university collections. At Harvard both methods are used. The students have access to the Boston Museum of Fine Arts and to Fenway Court, as well as to the Fogg Museum, and the Directors of the Fogg endeavor to supplement rather than to duplicate available works of art in Boston.

Two phases of the formation of the collection at Harvard are worthy of mention, for they are sound in theory and may suggest a policy for younger museums to follow. One is the fact that the first originals were gifts and loans from the private collections of the directors, and that the idea has grown until now all of those who are intimately associated with them assume that the choicest works of art in their own homes will spend at least a portion of each year at the Museum and that they will eventually become part of the permanent collection. The Fogg is fortunate to have as its Director Mr. Edward W. Forbes, and as its Associate Director Prof. Paul J. Sachs, both men whose private collections are of unusual merit. The same generous spirit which they show also animates their colleagues.

The second point which is of interest to museums in embryo is that the collection started with drawings, prints, and water colors, that it developed through small paintings—acquired for their quality rather than for the names attached to them—and that it is only now reaching a point where it can acquire monumental works.

Throughout its growth the directors have kept in mind the necessary correlation between acquisitions and instruction. A few choice pieces of Greek and Roman sculpture supplement courses in classical art; twelfth century capitals from Moutier-Saint-Jean and Saint-Pons add interest to advanced courses in Romanesque sculpture; drawings and prints by masters of the Italian Renaissance give the students an intimate knowledge of these masters. The collections of textiles and ceramics illustrate the principles of design and color harmony. Several cleverly forged and restored paintings serve to exercise the critical faculties of advanced students and prospective museum workers. Frescoes, tempera panels, Venetian oils on canvas afford opportunity for the study of technique, and the X-ray machine detects underpainting. The Fogg Museum is a veritable laboratory of art.

As a practical workshop combined with exhibition galleries and knit together into a pleasing architectural whole, the new building commands our attention. The exterior is in keeping with the traditional Georgian style of the college. One enters the building through a central doorway, reminiscent of the Corinthian order, into a vaulted vestibule, and then into the sunlit court which is the nucleus of the building. This court of Italian travertine follows the design of the façade of Sangallo's House at Montepulciano. From the arcades which surround it open practically all of the galleries, offices, and classrooms in the Museum. The beauty of proportion of this court and its everchanging vistas are a constant source of delight as one goes about from room to room.

To the right of the entrance is the Great Hall, the most impressive of all the galleries, and directly below the Great Hall is the Lecture Room. So eager are the instructors to have the students "catch the contagion of art" that, during the daytime, only the main entrance is open and students



SMALL GALLERY IN WHICH DRAWINGS ARE DISPLAYED, ADJACENT TO EARLY AMERICAN GALLERY



COURT, NEW FOGG ART MUSEUM, HARVARD UNIVERSITY



MAIN ENTRANCE, NEW FOGG ART MUSEUM, HARVARD UNIVERSITY

COOLIDGE, SHEPLEY, BULFINCH AND ABBOTT, ARCHITECTS
CONSULTING ARCHITECT, PROFESSOR MEYRIC ROGERS

must pass through the court and the hall of sculpture and tapestries in order to reach their classes. They will also catch glimpses through the doorways into the Classical, Oriental, and Print Departments, and into the galleries of recent accessions and transient exhibitions. These glimpses are calculated to arouse interest, and the psychology is sound.

On the floor above are the main top-lighted galleries containing the paintings and the collection of Maya gold and sculpture. There are also several side-lighted rooms for drawings, water colors, the Ross

collection, the offices of administration, and the daylight storage. This last room contains paintings too valuable to be put in dark storage and not important enough to be kept permanently on exhibition. They will be illumined by adequate north light and hung on sliding screens in such a way that they can be seen with ease. This picture-study room is a novel feature of the equipment and one particularly suited to a laboratory museum. On the third and fourth floors are classrooms and studios for creative and experimental work.

The design of the building has grown



GREAT HALL, NEW FOGG ART MUSEUM, HARVARD UNIVERSITY

SHOWING RENAISSANCE CEILING FROM DIJON; TAPESTRIES LENT BY MRS. HAROLD PRATT
AND SIR JOSEPH DUVEEN; ROMANESQUE CAPITALS FROM MOUTHIER-SAINT-JEAN

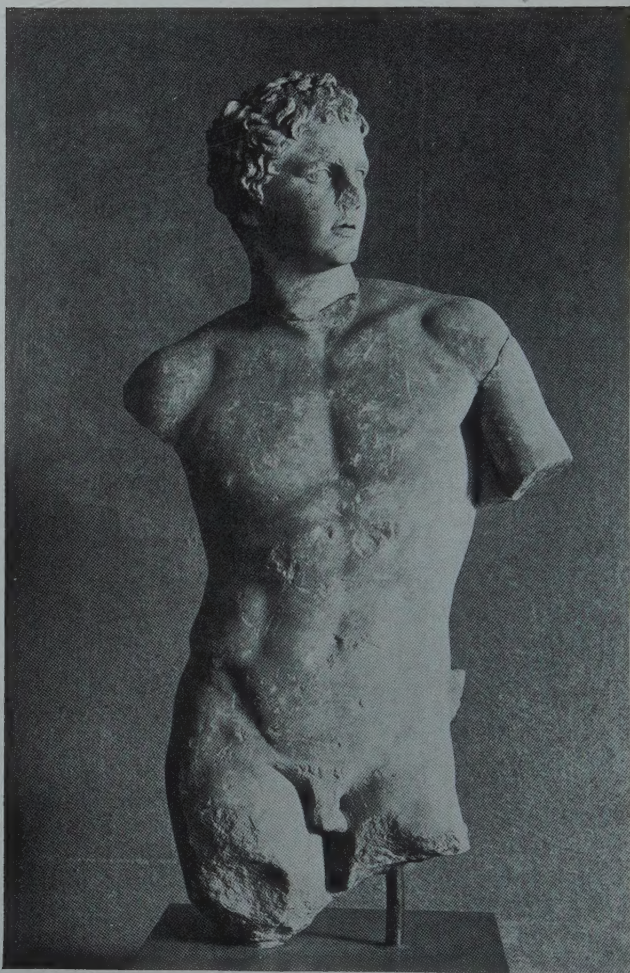
gradually in the minds of those who know its needs. It has developed from the inside outward. The firm which put it into its final attractive form was that of Coolidge, Shepley, Bulfinch, and Abbott, assisted by Prof. Meyric Rogers as consulting architect.

Those who can should visit the Fogg Museum during the next three months, for then they will see not only the new building but a collection which is greatly enriched by loans from private owners. In a brief account one can mention only a few.

Sir Joseph Duveen has sent, among other things, his large tondo painting of the

"Madonna and Child" by Piero di Cosimo, a well-known picture which is similar in style to the "Holy Family" tondo in the Dresden Gallery. He has also sent a number of fine Brussels tapestries of the fifteenth and sixteenth centuries, including scenes from "The Triumph of Christianity" and "The Story of Helen of Troy," as well as a French *mille-fleur* depicting "Semiramis, Queen of Babylon," and a baptismal font, dated 1483, of the Nuremberg school.

Mrs. Harold Pratt lends her important "Annunciation" tapestry which was exhibited at Jacques Seligmann's early in the



MELEAGER—AN ANCIENT COPY AFTER SCOPAS

PERMANENT COLLECTION, FOGG ART MUSEUM

spring, and a "Madonna and Child" attributed to Pesellino. From the Morgan collection comes a well-chosen group of manuscripts. These are a fitting complement to the Fogg Museum collection of early Italian paintings, which is now enriched by the addition of three panels attributed to Pietro Lorenzetti, lent by Mr. Felix Warburg, some interesting primitives from the collection of Mr. and Mrs. Jesse I. Straus, and other works.

Mr. Samuel Sachs and his sons have sent Tintoretto's beautiful unfinished "Diana" and a large "Baptism of Christ," El Greco's

"Agony in the Garden," a Titian, a Holbein, two Poussins, a group of Goyas including the fine "Pedro Romero," and an unusually sensitive Cambodian head. Among other things lent by the Sachs family are a Manet, a Daumier, an amusing Gothic tapestry, and a superb collection of drawings. The drawings include two sketches by Ingres for the painting of "Mme. d'Haussonville" which is now in the Frick Gallery. Among other important Ingres portrait-drawings is a signed one lent by Mr. John Nicholas Brown. Herbert N. Straus contributes two Fragonards.



MAIN STAIRWAY, NEW FOGG ART MUSEUM, HARVARD UNIVERSITY

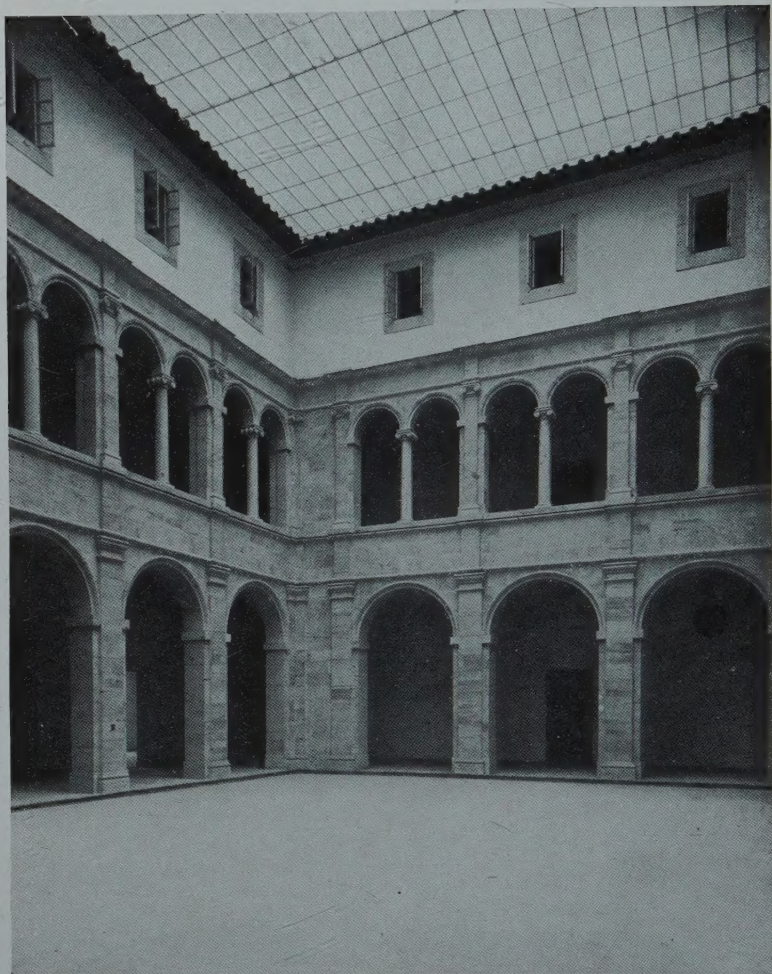
Mr. Andrew W. Mellon's little "Portrait of a Young Woman" by Jan Vermeer sparkles like some rare gem. It is similar in treatment to the better-known Vermeer portraits in Brussels and the Hague, and is said to have been painted about 1660.

Mr. Horace J. Harding lends a group of paintings, of which three are by Raeburn. One of these is the famous "Sir Walter Scott."

For many years Harvard College has had a considerable collection of early American portraits. The best of these have now been gathered together in the Fogg Museum.

In the group we find John Singleton Copley represented by works of various dates. Among the most interesting are the companion portraits of Rev. and Mrs. Nathaniel Appleton and of Mr. and Mrs. Thomas Boylston. At one end of the room are three portraits of John Adams—one by Trumbull, one by Copley, and one by Gilbert Stuart. The Stuart, which is lent by Mr. Charles Francis Adams, is the one which was painted a short time before the death of his illustrious great-great-grandfather and one of the best Stuarts ever painted.

Mr. Charles Bain Hoyt's collection of



COURT, NEW FOGG ART MUSEUM. DESIGN ADAPTED FROM THE FAÇADE OF SANGALLO'S HOUSE AT MONTEPULCIANO

early Chinese ceramics and bronzes has come to the Museum as an indefinite loan. Interesting examples of Mayan art are lent by the Peabody Museum, Cambridge. Among other lenders—the list is by no means complete—are Yale University, Dr. Ernest G. Stillman, Mrs. Charles Homer, Mr. Jules Bache, Mr. Frank C. Smith, Jr., Mr. Richard Wheatland, Mrs. J. Gardner Bradley, Mrs. J. Montgomery Sears, and several New York galleries.

Some of the works which have come to the Fogg recently have come as gifts, not as loans. Among these is an eighteenth dy-

nasty Egyptian head from Dr. Denman W. Ross, a pastel by Degas from Mrs. Sears, John Singer Sargent's "Summer" from Sir Joseph Duveen, and, most recent of all, Mr. Carl H. Pforzheimer's distinguished drawing by Paolo Veronese. The list grows longer each day.

It is easy to understand the generosity of the many friends of the Fogg Museum, easy to see why they are glad to place treasures there. The life of a work of art—and does not a work of art have life?—in a university museum is an interesting one. It makes close friends, friends who ponder

over its design, analyse its color, pry into its past and even into its pre-natal influences. They X-ray its innermost secrets. They listen when it speaks, for they have been put

in a receptive frame of mind by their instructors and can understand. Yes, a work of art in such a museum lives life to the full. Nowhere is it more fully appreciated.

OUR DEBT TO THE PAST¹

BY ROYAL CORTISSOZ

THE TITLE of this address requires brief definition at the outset. What, precisely, constitutes our debt to the past? It might be understood as meaning specific marks left by tradition upon modern art, recognizable passages in our own artistic history. I shall have occasion to touch upon instances of this kind. But the debt seems to me peculiarly to signify a fund of principles, of inspiration, always there for us to draw upon. What we owe to the past is a body of established ideals. If I have to point out where we have served them, I have also to point out how we may serve them again.

In doing these things the temptation is strong to be historical, to generalize and to be philosophical. But do you remember what the country gentleman said to Johnson, when the Doctor asked him how his philosophical studies were getting on? "Admirably," he replied, "but somehow cheerfulness was always breaking in." For me, in the study of art, merely human things are always breaking in, and I would begin by telling you of an old friend of mine, now dead, who magnificently illustrated our debt to the past. He was an architect, Joseph M. Wells, a man whose name is quite unfamiliar, I dare say, to practically everybody in this room. I knew him in my youth, when I was in the office of those famous architects, McKim, Mead and White, in New York. Wells was their head draughtsman, their chief adviser, valued by them as being as great an artist as any of them. He was a quiet, shy creature, who did his work in solitude, behind the closed door of his own little room. I was constantly in there when I ought to have been about my business. But Wells was a very kind, sympa-

thetic soul. I would go in to him on some office errand and presently we would be deep in talk about artistic things.

I see him especially, in my mind's eye, standing at his work table with meditative eyes fixed upon a big photograph of the courtyard in Bramante's Palace of the Cancelleria. That was the apple of Wells' eye. He would talk to me endlessly about the beauty of the building, about its proportions, about its perfect balance of line and mass, about the restraint in its decoration. Do you want to know what those elements meant to Wells? Go to New York and look at the huge Italian palazzo on Madison Avenue just across the way from St. Patrick's. And there you will see not a copy of the Cancelleria but exquisite proportions, a perfect balance of line and mass, ornamentation faultlessly restrained. Wells put into this modern building, in the designing of which he had a substantial hand, something that he had taken over from the past, not imitation of Bramante's style but an independent handling of Bramante's principles, which that genius had received from classical antiquity via Rome. Wells was a disciple of fundamentals.

I am loth to part company with that distinguished American. There were so many ways in which he recalled me helpfully to the past. It was part of his friendliness to make me intimate with the things in art he loved. One day he would lend me Thackeray's "Rose and the Ring." On another it would be Byron's "Vision of Judgment." We would go to concerts and to the opera together. In the snow we would trudge to his rooms without exchanging a word. When we got there he would get out crackers and cheese, and beer, settle down at the table,

¹A paper read at the Eighteenth Annual Convention of the American Federation of Arts.

and with a score opened between us would expound Beethoven to me, or Wagner. There were masters he loved above others. But he was committed to no school. He swore by eternal principles. I love to bring back his name, today so little known, for he was a man of genius himself and he left an ineffaceable mark upon American architecture. He came, I may mention, not far from here, from a little place called Billerica. New England should hold him in honor.

It is not alone out of affectionate loyalty to old sake's sake that I speak of Wells but because he exemplifies, as I have said, an important phase of our debt to the past, the architectural phase. The art of building has progressed more remarkably in the United States than has any other art, and it has leaned heavily upon the past. There are short-sighted commentators who would remind me at this point that the crass copyist has run wild in this country. I do not need to be reminded. I know it. But I am not dealing with mediocrity today. I am dealing with the first-rate man. Look back over our architectural development. Was Henry Hobson Richardson a copyist? Was he not rather a creative artist who used the Romanesque idiom in his own way? Richard Morris Hunt was no pedant but an original composer in the modes of the French renaissance and the later classical style of that country. Ralph Adams Cram and Bertram Grosvenor Goodhue, when they were associates, and after, when each labored separately, employed Gothic as a constructive language. I must speak, too, of my old friend Henry Bacon, the designer of the Lincoln Memorial at Washington. That building is what it is because the Greek style was in his blood. He could not have designed in any other. We were comrades for thirty years and more, and in all that time I never caught the glimmer of a pedant in Bacon. I knew only the lover of beauty and of the highest architectural law.

There comes into my memory another personal incident. By the time the World's Fair at Chicago arrived I had turned critic, and in a survey of the architecture there I remarked, in print, that the New York State Building was derived from the Villa Medici. McKim was annoyed and for a little while I couldn't understand why, especially as I had stressed the fact that he had made his

building a better one than that at Rome. On reflection, however, I could see what was the matter. Like Wells he had been dealing not with a formula but with broad principles. That is what any number of our architects have been doing. That is why American architecture is today the admiration of the world. We have applied, in a stupendous renaissance, the *principles* of the past to the solution of modern problems.

I could go on indefinitely confirming this assertion in regard to our architecture, but I turn, instead, to certain elements in the history of our painting. The glib, conventional thing to say about the American school in its formative period is that it "derived" from eighteenth century England, and the canonical thing to do is to say this rather patronizingly, as if you excluded all claims on the part of our painters to anything like originality. Well, look into the work of Gilbert Stuart, in passing, to observe the original force that is there, but, even better, trace the school down from Copley and Stuart and the rest to later men like Sully and Neagle, and inquire as to what it is that really distinguishes them. It is not their derivation from Great Britain but a fundamental seriousness as regards craftsmanship. The lessons learned in London had to do with good design and draughtsmanship, with sober color, with a dignified spirit. These qualities persisted long after the surface resemblances between our men and their British exemplars died out. It is a case of fundamental principles again. They carried us on. They, indeed, remain with us in a measure to this day. Is there anything more characteristic of the best American painting than its solicitude for sound technique? The greatest of our modern painters, John Sargent, was a consummate technician. In that rôle he touches hands with Reynolds, though in style they are antithetical.

A word about this matter of technique. It is profoundly important. One of the most misleading sentences ever uttered is that familiar one to the effect that "technique is only a means to an end." It is the "only" that does the mischief. Technique, as a matter of fact, is one of the most intensely personal and spiritual ingredients in a work of art. It is so intertwined with everything that goes to produce a masterpiece that it is,

frankly, impossible to say where the imponderable elements begin and technique leaves off. Its rôle in the past ought always to keep us on our guard against underestimating its significance. I glance only by the way at the status of the renaissance workshop and the long apprenticeship enforced upon the young artist. Let us consider rather the inner, spiritual attitude of the old master toward technique. There is a beautiful instance to be drawn from that moment in which Antonello da Messina brought back from Flanders the secret of the new oil medium, as distinguished from tempera, and set the studios of Venice in a ferment. Listen to Vasari:

"This manner of painting kindles the pigments and nothing else is needed save diligence and devotion, because the oil in itself softens and sweetens the colors and renders them more delicate and more easily blended than do the other mediums. While the work is wet the colors readily mix and unite one with the other: in short, by this method the artists impart wonderful grace and vivacity and vigor to their figures, so much so that these often seem to us in relief and ready to issue forth from the panel, especially when they are carried out in good drawing, with invention and a beautiful style."

Can you think of artists thus stirred as using technique "*only* as a means to an end?" Was not technique, for them, rather part and parcel of their whole mystery, and thrillingly so? Think of Ingres, with that famous declaration of his about good drawing being the rectitude of art. Think of Whistler and the students who were careless about their palettes. "My friends," he would say to them, "have you noticed the way in which a musician cares for his violin? How beautiful it is! How well kept! Your palette is your instrument, its colors the notes, and upon it you play your symphonies!" The whole testimony of the past, as it seems to me, is that technique has been revered by the masters, that the very tools of their trade have been sacred to them, that they have regarded honorable workmanship as inseparable from their craft. There, indeed, our debt to the past is heavy, in the great body of technical principles for which it stands.

I remember talking with the late Joseph De Camp shortly after his return from a

journey to Madrid, where he had been studying Velasquez. We chanted superlatives of enthusiasm together until presently De Camp fell silent and seemed to be in a reverie. He came out of it with this saying: "Good Lord! How that man makes a leg look like a leg!" It is the way of the past, to state the truth and to state it in a clean, workmanlike manner, through sound technique, through use of the fundamental principles to which I am bound again and again to return. Once I heard a clever artist say of Fra Angelico: "Oh yes; I've no doubt he was all very well, but of course he didn't know how to paint." Old John La Farge chuckled when I told him that. He recalled another youngster patronizing the great Florentine and repeated what he had said in reply; "Do you know how hard it was to paint that blue robe against that white wall?" The wise modern never undervalues the technical admonitions of the old masters. Did not Cezanne discover Forain—Forain, of all people in the world—copying Chardin in the Louvre? Manet and Degas were assiduous students of the old masters. In fact, if you run through the biographies of French artists you will be surprised to see how many of them have begun their careers at the feet of their historic predecessors. And I may appropriately add that if you run through the biographies of American artists you will be surprised to see how many of them got their fundamental principles by sitting at the feet of Frenchmen—who are nothing if not custodians of the past. In fact the American school owes an unpayable debt to French instruction in technical matters, which are understood in Paris largely as a legacy from earlier times.

But a truce to technique. There are other things in art and, peculiarly, in the art of the past. There is dignity; there is elevation; there is distinction. There is the precious quality of serenity. There is the noble attribute of style. We say that a man is known by the company he keeps, understanding that a man's associations leave their impress upon him. Has not association with the past by itself an uplifting and inspiring effect? The great difficulty about grasping this which seems to obtain amongst many modern artists, and particularly amongst those who like to be known as "modernists," seems to spring from a curious

misunderstanding. They regard the past as something that is, in a very literal sense, departed, finished, filed and docketed, as though the schools were so many isolated phenomena, each confined to its watertight compartment. The truth is, of course, that the past is a long series of continuing processes, dateless and eternal. It keeps styles alive not as formulas but as vitalized languages. It preserves the richly energized laws of technique. It holds forever aloft great standards of emotion and feeling, great spiritual canons. Do you remember Matthew Arnold and his passion for poetic touchstones, the fragments from the masters which somehow gave the imagination guidance in the world of poetry? The past in art is like that. It abounds in touchstones, in sublime examples that clear the mind and enkindle the soul, constantly bringing us back to truth and beauty.

The past does not discourage the present but enlightens it and renews its power.

That is if you think of it as I have endeavored to speak of it in these remarks, friendly, humanly, as entering naturally into the life of the present.

Let me close with allusion to a famous American appeal to the past. It was made by Charles F. McKim when he founded the American Academy in Rome. He did not do that in order that young Americans might be constrained to study as shackled disciples of the old masters. He founded the Academy so that proved young artists might go to Rome and feed their minds, fertilize their imaginations, in the contemplation of noble things. I need point to only three products of his enlightened plan, John Russell Pope in architecture, Paulanship in sculpture, and Eugene Savage in decorative painting. Those men surely enforce the argument I have been making, that from the past you may draw fundamental principles with which to adorn the present and express modern individuality.



THE CROOKED TREE

ETCHING, ITALIAN SECTION

EMILIO MAZZONI-ZARINI

INTERNATIONAL EXHIBITION MODERN ENGRAVINGS, ETCHINGS, ETC., FLORENCE, ITALY



CHURCH OF ST. NICHOLAS

ETCHING, BRITISH SECTION

FRANK BRANGWYN

THE SECOND FLORENTINE INTERNATIONAL EXHIBITION OF MODERN ENGRAVINGS, ETCHINGS, ETC.

BY HELEN GERARD

THIS, the most important print exhibition ever held, called to Florence the entire world's finest expression in the arts of incision, and included 4,000 carefully selected examples of the best works of 700 of the most famous artists of the nineteenth and twentieth centuries, twenty-three countries participating.

Its opening having been delayed until April 24th, the closing was postponed until late June.

Distinctly national shows, each in a section of its own, were made by Italy, England, our United States, France, Spain, Belgium, Holland, Germany, Austria, Hungary, Switzerland, Czecho-Slovakia, Yugo-Slavia, Roumania, Russia, Poland, Lithuania, Finland, Norway, Sweden, Denmark, China and Japan. Moreover, an International Section

included the work of several artists unclassified by nationality, together with a large personal showing by Edgar Chahine, celebrated Armenian etcher of Paris and Venice, especially invited by Comm. Giovanni Poggi, Director of the Tuscan Department of Fine Arts and President of this Exhibition.

It seemed particularly appropriate that such an exhibition as this should have been assembled in Florence where, according to tradition, Maso Finiguerra in 1452 made his first copper plate, and where later Sandro Botticelli produced his beautiful prints less well-known but no less fine than his paintings.

Although formally styled the Second International Exhibition of Modern Incision, this was to a great extent the first in point of size and value, and may be said to



THE DEPUTY-ELECTOR'S RELATIVES
HONORE DAUMIER

LITHOGRAPH, FRENCH SECTION

have set a standard for all future shows of this character throughout the world. It is understood that Italy intends to repeat this exhibition probably every three years and thus to create at Florence a print-makers' center where the best work of the foremost artists in all parts of the world may periodically be seen and studied—a mecca for collectors. As furtherance of this purpose the Italian Government has provided a fund for the purchase of foreign work from such displays by the Print Departments of the Italian National Museums in the most important cities of the country.

The Second International Exhibition was set forth in the recently built Palazzo delle Esposizioni in the blooming Parterre di San Gallo. Beyond the portico, banked with flowering plants, and the vestibule where a modern tea-room corner was created, the Italians met their guests with a carefully selected national display, in a half dozen rooms formed by screens about an octagon.

Art lovers who are accustomed to judge Italian etchings and wood cuts by the limited exhibits at the Internationals of Venice and Rome must have been enlightened by the originality of conception and skill of execution manifested in this severely restrained show. Invitations were reduced to the

minimum, and a rigid jury composed of the Florentine artists of the Executive Committee sitting with two French and German experts, presided over by a severe specialist, who has done much to revive the Italians' ambition to higher achievements in these arts, selected but 67 prints out of 270 offered by Italians and Internationals wishing to exhibit with the Italians or unable to make connections in time with the juries or commissioners of their respective countries. Mazzoni-Zarini, Celestini, Disertori, and Marchig, all members of the Executive Committee and artists known by name the world over, lent through their contributions distinction to this section. Bearing them company were others scarcely less distinguished such for instance as Chiapelli, Graziosi, Magnavacca, Villarini, Anselmo, Bucci, Tomasi and others. Milanese, Venetians, Tuscans and Romans each made typical group showing.

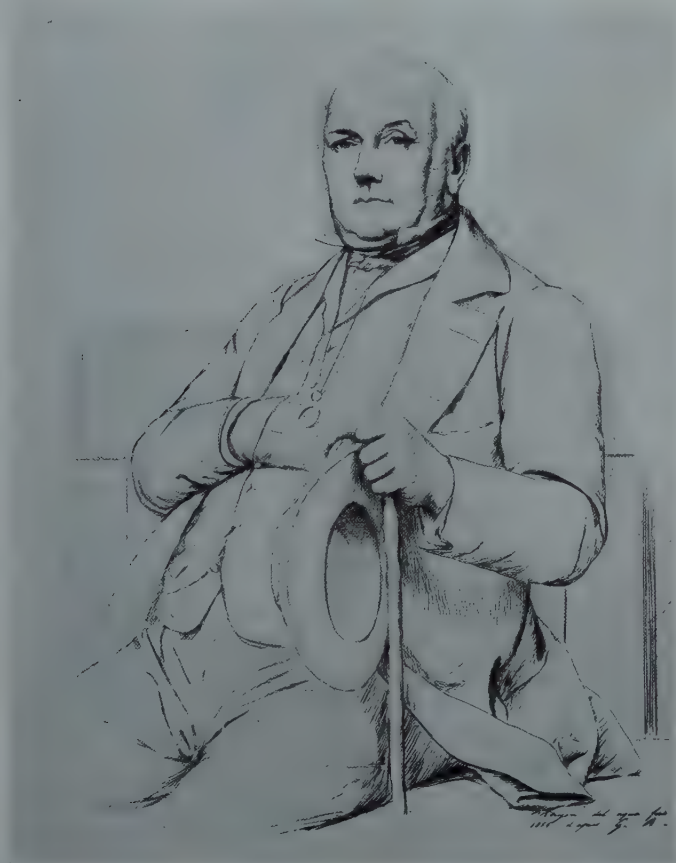
The greatest skill perhaps, however, in wood engraving came from the Roman Incision artists whose leader and chief exhibitor was Adolfo De Carolis, who interestingly, it may be noted, is widely known abroad as a fresco painter.

The British National Collection shown separately in one of the largest galleries was extremely comprehensive. Not only were included in this great assemblage works by the foremost British etchers, lithographers, and engravers of today but works by our own Whistler, which might better perhaps have been in the American Section, but that it was in Great Britain that many of his etchings were produced and on the British School undoubtedly he exercised a strong influence.

Our United States' sane and beautiful show, admired for its symmetrical arrangement and a home-like charm new in Italian exhibitions, as well as the artistic quality of the works shown, occupied an adjacent gallery. Here the walls were covered by a printed burlap of warm gray tone. By means of screens the large hall was divided into three galleries. A table, a highboy and four chairs in maple of early American design and several large pieces of colorful American pottery helped to create an atmosphere of intimacy. The exhibits were all beautifully installed by Ernest David Roth in cooperation with Sig. Poggi. High praise of the

collection as a whole was given by Italian critics. Seen in association with adjacent exhibits made by Great Britain, France and Germany, it was interesting to note that our

some technical distinctions, had much in common with the latest and finest work done in France and England. Two Americans, Herman A. Webster and Howard



PORTRAIT OF COUNT CASIMIR

CHARLES MERYON

ETCHING, FRENCH SECTION

art had apparently been derived from the first two rather than the last and that there was distinct kinship between the British, French, and American Schools, possibly in part derived through Whistler, who himself found inspiration among the French Masters which he handed on to his British colleagues. This is not to say that all of our best work, or that of the English either, is now Whistlerian, but merely to bear witness that the prevalent character of our show, even with

Leigh, residing at present abroad, were represented in the International Section, one by etchings of Italy and France and the other by a lithotint portrait and lithographs lately executed.

The French Section, sparkling in variety and showing profound artistic feeling and skill, comprised etchings, lithographs, woodcuts and color blocks in majority, and embraced not only works by living artists or artists recently deceased but by such great

masters of the past century as Daumier, Meryon, and Manet.

Of all the retrospective shows the greatest was from Spain, embracing 300 Goya etch-

In the Holland section was found another distinctive individuality in line where Van Gogh was represented by rugged lithographs. The Dutch, always strong in wood-



ROTHERHITHE

JAMES MACNEILL WHISTLER

ETCHING, BRITISH SECTION

ings as well as numerous works by Fortuny. The representation by living Spanish etchers and lithographers was small and comparatively unimportant—possibly by contrast.

The large Belgian section gave a striking impression of race distinction. Oddly enough, there was no trace here of French influence. The Belgian etchers of today show less disposition for the clean line and open space than for the well-covered plate, much fine and resourceful use being made of ink in the subtleties of shadow.

cut, evidenced leadership in this medium. Mention should be made here of the emotional figures by Klooster.

The German Section evidenced distinctly modernistic leanings and included several large retrospective exhibits together with an abundance of contemporary work, some of which was conservative and moderate in characteristics, but the extremists, not kept together here as in most of the other sections, gave a first impression and in fact dominated the other exhibits.

In the Austrian Section beautiful color etchings now much in vogue in Vienna attracted favorable attention. This section also embraced fine, clear woodcuts and wood blocks, some evidencing Japanese influence. Here, too, were to be found extremely modern lithographs by Huber and Hotz. One of the most interesting of all the personal shows in the exhibition was the group of mezzotint portraits by Victor Hammer, who learned his art in England but is practising it with distinction now in his own land.

The Hungarians gave another instance of strong racial individuality. However seriously they study their technique at Munich, Vienna, Paris, the Magyar comes out in their work. Their section, done over in colors expressing their own temperament, with a cabinet of exquisite small works in other arts, was symmetrically hung with comparatively few groups, so that each artist's versatility was emphasized. This method of the Hungarians in showing their exhibits has been productive of good results and enlarged the reputation of their artists.

Switzerland, too, had a distinctive representation, large and well arranged, showing that the comparatively recent dawning of her art in painting and sculpture had extended to the field of engraving in all its branches.

Poland's exhibit, one of the best, was largely loaned by private collectors. One room was devoted exclusively to work done during the past twenty years. There was a large individual showing of beautiful examples of pure etching by Glicenstein, supplemented by beautiful works in sculpture by this versatile Polish artist who now claims Roman citizenship.

The Scandinavian sections, although coming toward the last, together with their antipodes, China and Japan, were, like them, by no means least in this great exhibition. Sweden, because of the large Zorn collection if for no other reason, ranked first among them, and much interest was attached to the works of Axel-Herman-Hagg, architectural etcher. Among the most noteworthy etchings of living Swedes were the atmospheric landscapes by Prince Eugene.

The beautiful rooms assigned to China and Japan were filled with marvellous works by their block printers about which volumes might be written.



PASSION

VINCENT VAN GOGH

LITHOGRAPH, DUTCH SECTION

It is difficult, in reviewing so vast an exhibition as this, clearly to present unified impression. It is safe to say, however, that visitors were not merely satiated by this feast but carried away a strong conviction that, in all the nations represented, art was still very much alive.

Students of the Department of Design of the University of Kansas have for the past two years entered into the contests, with students of fourteen other art schools, for rug designs sponsored by the Mohawk Carpet Mills of Amsterdam, New York, under the direction of the W. and J. Sloane Company of New York. In the most recent of these contests six of the awards went to students of this Department—a first prize of \$75 to Miss Mary A. Phillips, a senior; a second prize of \$25 to Miss Alice Armstrong, a sophomore; and honorable mention to the work of four other students. The head of the Department of Design of this University is Miss Rosemary Ketcham.

THE EIGHTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

BOSTON, MASS., MAY 18, 19 AND 20, 1927

IN ATTENDANCE, interest and entertainment the Eighteenth Annual Convention of the American Federation of Arts held in Boston, May 18, 19 and 20, was most successful and memorable. Meetings were held in the Georgian Room of the Statler Hotel, in the auditorium of the Museum of Fine Arts and the auditorium of the new Fogg Museum. Approximately 300 delegates and members registered, and there was a local attendance of more than 200, so that at times there seemed to be "standing room only."

From first to last there was evidenced at this Convention a progressive spirit; the trend was evidently forward, and while there was apparently wide diversity of opinion on the part of those who participated, there was equally evident marked unity of aim.

Address of Welcome

The Convention was opened with a welcoming address by Cyrus E. Dallin, President of the Boston Society of Sculpture and a member of the Guild of Boston Artists, the sculptor of that well-known notable series of equestrian statues of Indians of which one, "The Appeal to the Great Spirit," has been permanently placed in Boston. Mr. Dallin explained in his address that he was a Bostonian by adoption, having been born and brought up in Utah, but forty years of residence in Boston has closely knit associations as well as affections with that city. After sketching briefly some of the artistic activities of Boston, especially those of the Guild of Boston Artists, Mr. Dallin took occasion to emphasize the pleasurable side of an artist's work—work which affords, according to his statement, recreation as well as financial return. "What finer sport in the world is there," he said, "than painting out of doors—sketching?" In conclusion he called attention to what art can do for the individual and for the people at large. "If this civilization of ours is going to be saved," he said, "it is to be

by beauty." Beauty, he maintained, is tangible. "Look out," he said, "at the sunshine, the smiling earth, the flowers and the plants. Beauty in nature sets an example which it would be well if human relationships followed." We must make a serious attempt, he declared, to bring beauty into everybody's life, for unless art becomes potent and the controlling influence of our lives our civilization is doomed.

Reports and Business

Mr. Robert W. de Forest, President of the American Federation of Arts, made brief response to Mr. Dallin, after which the Secretary presented a report of the activities of the Federation for the year 1926-27 and read the Treasurer's Report.

Announcement was made at this session of a change in the Constitution by which three active vice-presidents were created, together with an honorary president and a group of honorary vice-presidents.

Mr. Cortissoz's Paper

At the conclusion of the business meeting a valuable paper by Royal Cortissoz on "Our Debt to the Past" was, in Mr. Cortissoz's enforced absence, read by Mr. Huger Elliott. Mr. Cortissoz's paper is published in full elsewhere in these pages.

At this Convention the experiment was tried of devoting each session to one subject and having at each session but one principal address, followed by open discussion. The plan worked admirably and will doubtless be followed in the future.

What the Small Museum Can Do

The subject at the afternoon session on the first day, which was held in the auditorium of the Museum of Fine Arts, was "What the Small Art Museum Can Do." Mr. Robert B. Harshe, Director of the Art Institute of Chicago, presided, and the principal speaker was Mr. Blake-More Godwin, Director of the Toledo Museum of Art. Mr. Godwin described briefly the develop-

ment of the Toledo Museum of Art under the direction of his predecessor, the late George W. Stevens, and the beneficence of the late Edward D. Libbey. Referring to the early days of the institution, he said: "The Toledo Museum was fortunate in that it was a small museum, for a small museum can do anything; it has nothing to lose and all to gain, whereas a great, well-established museum with large collections, rich endowments and fine buildings has a tendency to be bound down to tradition."

The small museum, he said, should have a broad conception of art. It should sense the importance and the vital necessity of art, which is no less, perhaps far more than that of any other single factor in the progress of civilization. The small museum should ascertain the needs of the community which it seeks to serve and strive to supply these needs as far as its ability permits.

The most important field of endeavor, he said, to which any museum, small or large, can turn its attention is the formation of collections. "Art is our heritage from the past: it is the best that man has known or thought or dreamed."

Mr. Godwin encouraged small museums by telling them that, with a clearly defined policy for acquisitions and a careful study of market conditions, many important and intensely interesting groups can be formed without great financial outlay. He urged the importance of a strong program of temporary exhibitions, but he laid special stress upon the museum's privilege of interpreting art to the public. "A museum," he said, "can perform a distinct service to its community by teaching the people to appreciate and understand art, by helping them to see art and by helping them to produce art. It should also teach the application of art by demonstrating where art touches our lives. It should not confine art within too narrow a boundary." It is his belief that by far the greatest opportunity for any museum, large or small, lies in the education of a child.

In conclusion, he voiced the conviction that an art museum should reach not only the minds of the people but their hearts as well.

So comprehensive and practical, as well as inspirational, was Mr. Godwin's paper that as Mr. L. Earle Rowe, Director of the

Providence Museum, who followed him, said there seemed little left to be added. But the fact is that Mr. Rowe himself, Mrs. Whitmore, Mr. Whiting, Mr. Kent and others who entered into the discussion each made valuable contribution to the subject.

Mr. Rowe told how in a small community a group might incorporate as a museum and thus open the way for development. "Look about you all over the country," he said, "how many museums have been realized; and how has the money come? Development and success have in every case been the result of an enthusiastic belief on the part of the people in the importance of the project. The art museum ought to be the center of every art activity in the city. The small museum can perform every function that the great one does; it is merely a matter of degree—nothing else."

Mrs. Whitmore told of how she had built up an interest in fine prints in an informal way through her own print shop in the little city of Hingham. "One can learn more," she said, "by taking two or three simple works of art into the home and studying them than by visiting large exhibitions." She especially urged variety in exhibitions—changing collections; and the importance of a trained person in charge, one with a knowledge both of art and of the tastes of the people.

Mr. Whiting remarked how impossible it is to think of a small museum without realizing how much a museum depends upon the great personality, and told how the late George W. Stevens had secured in the up-building of the Toledo Museum the cooperation of everyone in his city. He also paid high tribute to Mr. Libbey who, when the Museum of Art was first started through his munificence and it was suggested that it should bear his name, said, "I will not consent to it; I gave no more according to my means than the newsboy who gave according to his means."

At this session Mr. Froelicher of Baltimore paid high tribute to Miss Florence N. Levy, for the excellent work which she had done in organizing and establishing the Baltimore Museum of Art, for the building of which ground has lately been broken and an appropriation of one million dollars voted by the city.

The concluding remarks at this session

were made by Mr. Henry W. Kent, Secretary of the Metropolitan Museum of Art, who said: "I have never heard a better statement of the possibilities and the privileges of a museum than Mr. Godwin named. I do not think that Mr. Godwin should have confined his statements to a small museum, because they apply to large museums as well. I suppose that by small museums we mean museums that have not money enough to buy expensive objects. It seems to me that one of the greatest privileges and one of the greatest things which the small museum can do is to forget in its collecting the past and devote itself entirely to the present and to the future. That, to my mind, is the great privilege of the small museum. It may, with good conscience, not buy the old things, and may with the best of conscience devote itself to the buying of the things of the present, and that is the greatest privilege and benefit that can be conferred upon this country. It is very comforting to think that this can be done by the small museum."

The Allied Arts

The morning session on May 19, held at the Statler Hotel, was devoted to the subject of "The Allied Arts with Special Reference to the Development of the Crafts." The principal speaker was Ralph Adams Cram, distinguished as architect, author and lecturer. The discussion at this session was most spirited, Mr. Cram, who is essentially a mediaevalist, calling forth by his remarks vigorous comment.

Mr. Cram claimed that the artist of every category must and should look for support now to the architect; adding that "if the architect cannot play that part—the part of leadership, if he cannot recognize the weakness of his own art without the aid of the other arts, if he cannot call in the other arts with absolute equality, then he will have failed of his principal function in society today." "It all comes down," he said, "to the reunion of the arts. Let the artists cease to consider themselves as absolute individuals; let them realize that art is a thing infinitely greater than they are, so great that each may come in and take part in its creation, in the creation of one of the greatest forces—next to religion the greatest force—in the world."

Mr. Kirchmayer, whose ecclesiastical wood-carving Mr. Cram highly praised, took issue with Mr. Cram in regard to the supremacy of the architect. "I think art grows out of a great deal more than architecture," he said; "it comes from the people. The inspiration is in the heart of the artist, whether he carve or cut a design in stone or paint a picture or rear a building."

Mr. Dallin upheld Mr. Kirchmayer in his contention. "Art," he said, "is the expression of the period in which we live. The ideals and aspirations and the spiritual opportunity that you have is the spirit of today. Art is a natural, human expression, and the individual is moved to create just like a musical instrument when it is played upon. Art is never anything unless it is that."

Richard F. Bach, Associate in Industrial Art at the Metropolitan Museum of Art, declared that all of the discussion with regard to the craftsman and the professionalist comes down to this—that we must have designs with which we can live happily. The difference between the craftsman and the so-called industrialist is a difference of degree. Design is the making attractive of certain objects of utility. The usefulness of beauty and the beauty of use must give the keynote.

Mr. Bach was followed by Professor Richards, who likewise stressed the need of craftsmen in the industries—the artist-craftsman, the person who has the skill to produce, and the artistic sensitiveness to produce new forms of beauty, a person of imagination to minister to our individual needs through beauty in quantitative production. "We cannot," Professor Richards said, "look to the schools for such craftsmen; they are not trained in the schools; they are trained in the workshops of master workers, master craftsmen."

Frank Gardner Hale, a master craftsman who has found beautiful expression in the production of hand-made jewelry, presented a strong plea for hand work. "With the coming of the machine," he said, "we seem to accept all the wonders of it and to forget that which the old craftsmen strove to emphasize—beauty of design, perfection of workmanship." "The mechanical extraordinary," he said, "is the artistic commonplace." He did not question the quality of

machine work, but he did emphasize the fact that the craftsman today aims to produce quality, a quality superior to the capability of the machine. "How many of you," he said, "are going to hand down to your children coverlets woven by our machines today? And do you believe that the books bound today by machinery are going to last like the books bound by hand?" Mr. Hale admitted that the machine has certainly added to our wealth in this country, but he insisted that the craftsman is the one to whom we owe our debt of beauty.

Mr. Charles J. Connick, a distinguished maker of stained glass, followed Mr. Hale and gave further emphasis to his convictions. He stressed the importance of initiative, of originality on the part of the craftsman, of holding to tradition but without slavishness.

Mr. Frederic Allen Whiting, who presided at this session, interspersed through the discussion interesting remarks which helped to knit the contribution of each speaker into a whole, lent interest and pointed discussion. In conclusion, he said: "It seems to me that this is the important thing to remember in our thought of this subject—we have got to have a great part of our products produced by the machine. We must find ways to make the machine product not only better designed but better made, and we must persuade the machine producer to sell his wares as machine products. I find it extremely distasteful when I go into a furniture store to find certain pieces there which have been artificially worn to give the appearance of age. The other point is that, after all, the thing which makes a work of art great, no matter whether it be one of the so-called fine arts or not, is the fact that it expresses with absolute sincerity the ability or the desire of someone to create beauty. If we bear that in mind we can accept factory production which is fine in design. Let us, on the other hand, never forget that we can never get the kind of thing that Mr. Hale and Mr. Cram are talking about through factory production—that thing has blossomed through a master mind and his whole spiritual force."

At the Fogg Museum

The afternoon meeting on the 19th was in the auditorium of the new Fogg Museum.

This was the first time that a group had gathered in this hall.

Mr. Henry W. Kent presided at this session and in his introductory remarks emphasized the educational side of museum work. "There is no need so great today," he said, "as more education, more knowledge with regard to art in this country. We have got the enthusiasm now—people are interested, but we must have knowledge of how to do this thing, how to teach children, how to work with parents."

The principal speakers at this session were Mr. Edward W. Forbes, Director, and Mr. Paul J. Sachs, Associate Director of the Fogg Museum. Mr. Sachs, speaking first, told of how the new Fogg Museum had come into existence, and by a series of lantern slides conducted the audience through the building prior to its actual seeing. He then explained in brief the real function of the Museum in the educational scheme of Harvard University for the training of art museum directors and leaders in art appreciation.

Mr. Forbes added his word of welcome to Mr. Sachs's. After referring briefly to the courses, and particularly the course conducted by Professor Sachs, he turned to the subject in which he himself is specially interested—the technique of painting from the historical point of view, the mechanical point of view. "We have," he said, "to deal in this country with the very important question of forgeries, and we have a great responsibility on our shoulders of taking care of great pictures, the works of the masters of the past." In order to detect forgeries and to properly discharge its responsibility as caretaker, the Fogg Museum not only draws upon a knowledge of technique in painting but also of chemistry, and most lately, the X-ray. Mr. Forbes referred to the X-ray work which is being done now so successfully under the auspices of the Fogg Museum as a good example of cooperation between museums. It was Mr. Whiting of the Cleveland Museum, he said, who first called his attention to the fact that Mr. Alan Burroughs, then of the Minneapolis Museum, was doing this work. This led to an invitation to Mr. Burroughs to do the work at the Fogg Museum, for which the Minneapolis Museum kindly released him. To these two institutions Mr. Forbes expressed gratitude for generous help.

Mr. Forbes showed illustrations of pictures which had been X-rayed and in some cases later restored as a result of the discovery of finer underpainting through this medium. These experiments, he claims, are still in their infancy, but very promising. The real object, he explained, of the work that the Fogg Museum is doing as a laboratory of art may be summed up by the statement that if you place before people something better than they have known they will respond and will want that which is best. "This is our aim here," he said, "to put before the students the best and thus raise their standards."

City Planning

Thomas Adams, General Director of Plans and Surveys of the Regional Plan of New York, was the presiding officer at the morning session on May 20 at the Statler Hotel, which was devoted to the subject of "City Planning with Special Reference to Park Design."

The principal speaker at this session was Henry Vincent Hubbard, Professor of Landscape Architecture at Harvard University, a partner of Olmsted Brothers, Fellow of the American Society of Landscape Architects, editor of "Landscape Architecture" and "City Planning." Dealing with the subject topically, Mr. Hubbard set forth the essentials of a comprehensive city plan; answered the question, "What are Parks?" differentiated types of outdoor recreation areas; stressed the importance of location and inter-relation of recreation units in the city plan; traced the beginnings of park systems in America; urged the preservation of the integrity of parks; and in conclusion declared his own conviction that the efficient park is not least among works of art. A four-page folder showing illustrations of types of parks and their relations in the city plan specially purposed to illustrate Professor Hubbard's paper were distributed to those in attendance through the courtesy of the *City Planning Quarterly*.

Mr. Charles H. Cheney, architect and city planner of Palos Verdes Estates, California, threw a bomb into the audience, which had enthusiastically applauded Mr. Hubbard's paper, by asking, "Why is it, proud as we are of the many fine buildings and parks of Boston, that we find here, after all, only

about 15 per cent of a city?" By this Mr. Cheney meant that the greater part of Boston, as of other cities, is not beautiful, and the reason for this lack of beauty is ugliness of buildings. In order to press home the need for "architectural control" from an aesthetic standpoint, he presented a rating of cities according to the percentage of good architecture and good environment they offer, giving to Paris 90 per cent, to London only 9 per cent, to Chicago 8, to New York City 12, and to Washington 25. "The greatest economic loss of our time is," he insisted, "in the 90 per cent of bad building that we allow to go up in our cities." Proper architectural control will largely remedy this, he affirmed.

This brought forth interesting and thought-provoking remarks from Mr. Stephen Child, City Planner of Tucson, Arizona; Mr. Andrew Wright Crawford, of the Art Jury of Philadelphia; Mr. John Nolen, President of the National City Planning Conference; Mr. Alon Bement of the Art Center, New York; Mr. Pelikan, Director of the Milwaukee Art Institute, and last, but not least, Mr. Thomas Adams, presiding officer.

Mr. Adams, who has had vast experience in city planning, said very frankly that the great trouble with city planning today is that much that we do is not really planning but tinkering. City planning he declared to be an art which touches the life of the people in its most intimate relations. It enters into the whole problem, he said. It is this high plane which he wishes to see city planning occupy in this country. "George Washington," he said, "left his country the inheritance of the independence which has made its prosperity, and also the tradition of city planning and of civic beauty as the greatest inspiration to the people of the country; and yet during the next few months people will be traveling to Europe to get away from the rush of the things they have created, to seek rest among the traditions of the Old Country." "Art," he claimed, "enters into every man's needs; if he does not get it in his own city he goes and seeks it elsewhere, and thus the cities of the Old Country which draw these people away are the evidence of the economy which would result from making the cities in this country more beautiful and giving people that for which their soul craves and which they

could have at home if they sought it with sufficient energy and sufficient courage."

Concluding Session

The final session of this notable Convention was given over chiefly to business. Mr. Robert W. de Forest, President, presided, and made a closing address on "Our Responsibility to the Future." "It is foolish," he said, "to try to prophesy, but we are undoubtedly going forward; we are looking ahead to expansion. We have done well, but we can do better and we shall do better." In conclusion he quoted a passage from a speech made by Senator Root at the convention of organization which, he said, was as appropriate now as then, and is as follows:

"We hope that from the development of this movement, drawing into its stream the multitudes of smaller streams of purpose and of effort which already exist in our country, will come, for the people of America in a high degree, that increase of happiness that is to be found in the cultivation of taste and the opportunity for its enjoyment."

"That hope," said Mr. de Forest, "has been in a measure realized. That hope is going to be increasingly realized, and even the oldest of us here is going to see an advance which will surprise us. It is to that that I look forward."

The Committee on Resolutions presented the following report at this session:

Report of the Committee on Resolutions

The Directors of the American Federation of Arts at its eighteenth annual meeting, held May 18, 19, and 20, desire to express and to place on record their sincere appreciation of the hospitable welcome which the members of the Federation have received in Boston; and, especially, to express this to the local committee on arrangements under the effective chairmanship of H. P. Macomber.

The Directors are conscious of the honor conferred upon them by His Excellency, the Governor of the State of Massachusetts, and by Mrs. Fuller, in receiving the members in their beautiful home; and they desire to express their pleasure in the acceptance of this distinguished courtesy.

To the President, the Board of Directors and the Director of the Museum of Fine Arts, the Directors of the Federation express their pleasure in the opportunity given the members to visit the Museum upon the occasion of the delightful reception graciously tendered to them, and for the privilege of meeting in their lecture hall.

The Directors of the Federation are under a special obligation to Edward W. Forbes and Paul J. Sachs, of the Fogg Art Museum, for the opportunity to see and enjoy the splendid new building for education in art of Harvard University, and for their addresses at the lecture hall. Their thanks are expressed also to the Directors of the Agassiz, Germanic, Semitic and Peabody Museums.

The pleasure enjoyed by the members of the Federation in their visit to Craigie House, so endeared to all Americans, leads to a desire to express to Miss Longfellow and Mrs. Joseph Thorpe their warm sense of the privilege granted them and their hearty thanks for their courtesy and delightful hospitality.

To the Trustees of the Isabella Stewart Gardner Museum, for the memorable experience accorded them in the evening reception with music by the Harvard Glee Club in that rare Museum, the Directors express their sincere gratitude.

For the opportunity to see its Spring Exhibition, and to enjoy its hospitality, the Directors extend their appreciative thanks to the Guild of Boston Artists.

The Members of the Federation, feeling under constant obligation, wish again to express to Miss Mechlin their appreciation for the devoted services she has so long given and happily continues to give to the Federation of Arts. To her associates, also, who so ably assist her in carrying on the work, the thanks of the Federation are cheerfully expressed.

(Signed) COMMITTEE ON RESOLUTIONS,
H. W. KENT,
JOHN J. BLAIR,
THORNTON OAKLEY,
F. A. WHITING.

Elections

On receipt of the report of the Committee on Nominations the following were unanimously elected Directors to serve to 1930: Mrs. John W. Alexander, Andrew Wright Crawford, Frederic A. Delano, J. Horace Harding, H. W. Kent, Florence N. Levy, Elihu Root, Homer Saint-Gaudens.

At the meeting of the Board of Directors immediately upon conclusion of the session the Honorable Elihu Root was unanimously elected Honorary President. Those already serving as Vice-Presidents were unanimously elected Honorary Vice-Presidents. The following active Vice-Presidents were unanimously elected: Mr. F. P. Keppel, Mr. F. A. Whiting, Mr. Frederic A. Delano.

By a unanimous vote Mr. Robert W. de Forest was re-elected President; Mr. F. A. Delano, Treasurer; and Miss Leila Mechlin, Secretary.

So much for the business of this Convention.

Entertainment

Scarcely less significant or notable was the entertainment arranged for by the local Boston committee, of which Mr. H. P. Macomber was chairman.

This entertainment included two sight-seeing tours, one of Old Boston on the first afternoon, another of the Boston Parkways and Arboretum on the last afternoon. Arrangements were made whereby the members and delegates were privileged to attend, en masse, on the first evening, a "Pop Concert" by the Boston Symphony Orchestra at Symphony Hall. On the first afternoon following the sight-seeing tour of Old Boston the members and delegates were given tea in the galleries of the Guild of Boston Artists; delightfully received by members of the Guild, and given opportunity to inspect the fine exhibition of members' work set forth at that time. They were also invited to, and had the privilege of seeing at the Boston Arts Club a notable loan exhibition of paintings by Chardin and a number of fine tapestries.

Tea at Longfellow's Home

Following the session at the Fogg Museum on the second day visits were paid to the Agassiz, Germanic and Semitic Museums, after which the members and delegates gathered at historic Craigie House, Longfellow's home, where they were graciously received, in Miss Longfellow's absence, by her sister, Mrs. Joseph Thorpe, and given tea. It was a beautiful afternoon and those in attendance will never forget the charm of the old gardens full of flowers and birds, and the quiet atmosphere of the old home, sacred to all Americans because of its associations with their beloved poet.

Between the tea at Craigie House and the evening's entertainment came Round Table Dinners at the Statler Hotel, at which those interested in special subjects got together and had opportunity for general discussion. The Round Table on Art Museum Workers was presided over by Mr. Whiting; that on School Arts by Mr. Farnum, and that on The Allied Arts by Mr. Frank Gardner Hale.

Reception, Museum of Fine Arts

That evening there was a reception at the Boston Museum of Fine Arts, when these

spacious galleries with their notable exhibits were thrown open freely to the members and delegates who were graciously received at the head of the stair case by the President of the Museum, Mr. Thomas Jefferson Coolidge; the Director, Mr. Edward J. Holmes and his wife; and the Associate Director, Mr. Charles H. Hawes. The Museum of Fine Arts, Boston, is fortunate not only in its fine building and varied exhibits but in its possession of supreme examples in its several departments. A large collection of drawings by the late John S. Sargent was one of the memorable sights of this evening reception.

Luncheon at Governor Fuller's

On Friday the members and delegates had the extraordinary privilege of being received and having a buffet lunch in the beautiful home of the Governor of Massachusetts and Mrs. Fuller on Beacon Street. Governor and Mrs. Fuller received their guests in the drawing room on the second floor. There was music by a small orchestra, and at the foot of the staircase each visitor was given a charming little catalogue of the paintings to be seen on the walls throughout the house. Luncheon, and luncheon of a very sumptuous and delightful kind, was served in the beautiful dining room at the rear of the mansion overlooking the Charles River. Mrs. Fuller mingled with the guests and, through her gracious hospitality and interest in those objects for which the American Federation of Arts and its chapters stand, endeared herself to all with whom she spoke. Governor Fuller is the fortunate possessor of many rare paintings. Among his latest acquisitions is the world-famous portrait by Gainsborough of "Master Heathcote."

Reception at Gardner Museum

The Convention was brought to a fitting conclusion by an evening reception in the Isabella Stewart Gardner Museum, Fenway Court, tendered by the Trustees of that unique institution, at which music was provided by the Harvard Glee Club. As one of our delegates has written, "this was an unforgettable occasion. The place itself, with its court filled with blossoming tulips, its sumptuous halls and galleries, was so much more beautiful than any could have imagined who had not seen it by mysterious

candle light and under the influence of the exquisite Glee Club music. All of the guests appeared as picturesque visions emerging from the tapestries and disappearing again into them in a most surprising way." "I do not suppose," writes our correspondent,

"that Mr. Morris Carter or members of his Board of Trustees who see it frequently can have any idea how really successful in the way of atmosphere that evening was." It was indeed an aesthetic experience of a lifetime.

L. M. and F. M. H.

THE AMERICAN FEDERATION OF ARTS 1926-27

REPORT OF THE SECRETARY

In Brief

PROBABLY at no time in its history has the American Federation of Arts seemed to make more definite progress than during the year 1926-27.

Not only has there been increased activity during the past year along old lines but new avenues have opened and tangible evidence has come from various sources of a real understanding of the purposes of the American Federation of Arts, together with recognition of its stability and achievement.

EXHIBITIONS

Forty-five traveling exhibitions were circulated during the season of 1926-27—three more than last year. These 45 exhibitions were shown 295 times—50 more than in the previous year. Most significant is the fact that 96 of these showings were in American colleges.

There were on our schedule of exhibitions this year 75 cities and towns which were not on the 1925-26 schedule.

Two hundred and forty artists were represented in the collections of oil paintings sent out; one hundred artists in the exhibitions of water colors. This testifies to generous cooperation on the part of the painters, and cooperation which is chiefly unselfish, inasmuch as sales are still comparatively infrequent.

These exhibitions were circulated in 43 States, the District of Columbia and Canada. They were shown under the auspices of art associations and museums, in State Fairs in this country and in Canada, in public schools under the auspices of Boards

of Education, in municipal buildings under the auspices of Chambers of Commerce, in public libraries and in other places, including, of course, colleges and universities.

It is interesting to note that the State in which the greatest number of engagements were made was New York, with 16, a fact which inclines to the belief that seeing art engenders a love of art, and that appreciation and desire are best cultivated by contact. Ohio and Connecticut follow with 14 engagements each; Massachusetts, Pennsylvania, Michigan and Wisconsin with 8 each.

Several places took not one but a series of exhibitions—the Kansas State Teachers' College, for example, had no less than ten; Amherst College, Massachusetts, and the Brooks Memorial Gallery of Memphis, Tennessee, had 8 each. The Chamber of Commerce of East Liverpool, Ohio, and the Institute of Arts and Sciences of Manchester, New Hampshire, had 7 each.

With all of the exhibitions sent out this year has been forwarded carefully prepared publicity and teaching material, not only biographical matter concerning the artists represented but also, in many instances, a statement made by the artists of their individual viewpoint in relation to the work, an understanding of which is of incalculable value to the people.

It would be a great advantage if the American Federation of Arts had, by way of a laboratory or workshop, a room in which every exhibition sent out could first be assembled, carefully arranged and adjudged before circuiting. This greatly desired facil-

ity is, however, still but a part of our dream.

There is no doubt that the circulation of traveling exhibitions, which the American Federation of Arts was among the first to take up and to prove feasible, is one of the most important branches of the organization's activity. Through the medium of these exhibitions we are enabled to reach many places and to carry to the people in remote regions a knowledge of art which is bound to be productive in appreciation. In no way can appreciation be cultivated and knowledge extended so well as through direct contact with works of art—originals. So distinctly is this work educational and independent that it is not unreasonable to hope that sometime in the future some generous patron of the arts, wishing to bestow a real beneficence on the people and extend the possibilities of service in the national field, will be moved to make a sufficient gift or bequest to endow this branch of our work and insure not only its perpetuity but its development.

INTERNATIONAL EXHIBITION AT FLORENCE

Each year as it passes is marked by certain unusual and particularly notable occurrences. Among such during the past year stands out with prominence the assembling of an exhibition of etchings, engravings, woodblock prints and lithographs by contemporary American artists to be shown, by special invitation, in the Second International Exposition of Engraving, etc., in Florence, Italy, in April and May, 1927.

Word has come from Florence that the American exhibit not only compares in artistic merit with the best exhibits made by other nations but that the gallery as a unit is by far the most artistically pleasing and impressive.

The collection will be returned to this country during the summer, and an effort is being made, with the consent of the artists, to circulate it in American museums during the coming season.

SWARTHMORE CHAUTAUQUA CIRCUIT

A unique opportunity came to us the latter part of the past season to assemble and send out a small exhibition of paintings and prints on one of the Swarthmore Chautauqua circuits. This circuit, beginning in

June and ending early in September, includes between sixty and seventy small cities in which one-day stands are made, its lecturers addressing audiences of from 500 to 1500.

Inasmuch as we had on our staff an available lecturer in the person of Mr. Robert Paterson, and as cities of this size are of a type which we do not readily reach, it was deemed advisable to make the experiment.

LECTURES

Reckoned with our educational work are the illustrated lectures which we send out. The American Federation of Arts originated what is now known as the "canned" lecture, and its value is manifested not merely by the demand which comes to us, but the extent to which other institutions have followed our example. We have now 41 such lectures covering a wide range of subjects. One hundred and forty engagements were made for these during the season of 1926-27, against 132 in previous seasons. They were used in 63 places in 33 States.

There is great need for additional new lectures, great opportunity for the development of this branch of our service.

Furthermore, one of the greatest needs that we see today in the field of art education at large is that of capable lecturers—men and women, who can speak with authority and appeal, who are acceptable to audiences of varying types, have a real message and the power of presenting it forcefully and engagingly. The endowment of lecture-ships under the auspices of the American Federation of Arts would be of incalculable value, permitting us to reach outlying districts and to rapidly extend the field of art knowledge, opening, as the "canned" lecture never can, vistas through the contagion of enthusiasm, personal contact.

PORTFOLIOS

Two or three seasons ago we began sending out on request portfolios of etchings and other prints to persons desiring to make purchases, thus granting the privilege of study and selection in the home. This service has proved worth while and has been extended. Portfolios have been sent during the past season to 30 persons, and from these 61 prints have been sold amounting in value to over \$500. The real gain is not in the

amount paid for the prints purchased but in the interest aroused. The slogan of the Grand Central Galleries in New York is "Education through Ownership," and it is worth remembering. One good work of art taken into the home does more to cultivate appreciation than dozens seen in passing on the walls of a gallery. Our portfolio service is undoubtedly helping to create discriminating collectors of American art and at the same time leading individuals into new paths of pleasure.

PACKAGE LIBRARY

Our Package Library comprising cuttings, chiefly on the subject of contemporary art, from current publications, now comprises 662 envelopes, a gain of 86 over the past season, and is in constant use and demand. From October to April these envelopes are continually coming and going, carrying to those afar, and particularly those remote from the sources of information, informative material for study.

PERSONAL CONTACTS

So much for our educational work, or for that part of it which can best be reckoned statistically. Perhaps as valuable and as important a part of this work is the personal correspondence carried on by the Secretary and her staff with individuals seeking, by letter, special assistance. Each letter which comes to us is given as careful attention as though it were the only one received, and through this personal contact we have exceptional opportunity of helpfulness. Every sort of request comes to us through this medium, from assistance in the selection of a design or designer for a War Memorial or a public museum, to advice in regard to the education of a gifted child. Between these two poles come all manner and kind of subjective inquiries, such as requests for programs for special meetings and for a year's study; for teaching in public schools; for "ammunition" to impress a doubting school board as to the place of art in everyday life, etc., etc. There is certainly no other institution to which resort can be made for this kind of information or from which assistance of this sort can be obtained. It is not a small service.

PUBLICATIONS

One means which the American Federation of Arts has employed since its inception for the spread of a knowledge and appreciation of art has been that of publications.

The *American Art Annual*, founded twenty-seven years ago by Miss Florence N. Levy, and published for fourteen years, now, by the American Federation of Arts, continues a unique and essential publication in this field. Volume XXIII was issued in February in an edition of 1,500. Volume XXIV, which will contain "Who's Who in Art," is now in process of preparation.

ART IN OUR COUNTRY

"Art in our Country," a handbook of public works of art in cities and towns throughout the United States, has been reissued during the past season in a Third Edition of approximately 1,000 copies, with errata and addenda, bringing it up to date. This exhausts the original printing of 3,000 copies.

AMERICAN MAGAZINE OF ART

THE AMERICAN MAGAZINE OF ART, our official organ, has been published regularly. On account of increase in advertising and subscription, we have been able to put a little more money into the Magazine during the past year than heretofore, and have increased the number of its pages from time to time.

There is a large and alluring opportunity at this time and in this country awaiting an art magazine of the right sort, published under such auspices as the American Federation of Arts can furnish. We should like to see the AMERICAN MAGAZINE OF ART take advantage of this opportunity—and become such a publication. We should like to increase to some extent the proportions of our pages, to include now and then a color plate made by the best of up-to-date methods; we should like to have the means to pay more generously for contributions and thus compete with the general reader magazines for writings by the foremost contemporary authors; we would like to include in the publication recognition of the best works of the younger and progressive artists and yet maintain as in the past, a well considered

equilibrium, conforming to the ideals of the American Federation of Arts which are, we believe, those which have upheld the torch of art in past centuries. In short, it is our ambition to make our Magazine a vital element in the development of art appreciation and to tangibly evidence through it the place of art in life.

PUBLICITY SERVICE

There is still another service which could be rendered by the American Federation of Arts and which is greatly needed; that is a service of publicity concerning art matters similar to Science Service which is conducted on an endowed foundation in the interest of the popularization of science. The newspapers of the country are receptive at the present time to such publicity service but comparatively few are so placed that they can secure it on an independent basis. Such a service on a national basis, reaching hundreds of newspapers throughout the country, could be established and conducted for a comparatively small outlay, were a sufficient fund in hand to insure its perpetuity.

ESTABLISHMENT OF ART MUSEUMS

In the matter of encouraging the establishment of art museums the American Federation of Arts is taking an active part. At the invitation of the President of the State Art Society of North Carolina, which has such a project in hand, the Secretary of the American Federation of Arts attended the annual meetings of the State Art Society, the State Historical Society, and the State Folk-Lore Society, of North Carolina, held jointly in Raleigh, early in December, and made two illustrated addresses.

The Secretary was also a special guest and speaker at the recent meetings of the Southern States Art League and the conference of Southern Museums held in Charleston, South Carolina, in April.

Through the cooperation of the American Academy of Arts and Letters we are now in correspondence and close touch with leading citizens of Charleston, West Virginia, with them we are arranging a program to be put into effect next autumn which shall look to the correlation of art interests in that city, and the development of an art museum.

There is undoubtedly throughout the South at the present time an educational

awakening or more properly, one might say, an educational development, because education has always been duly valued in this section of our country. With the upbuilding of the new South new opportunities are offering, and there is no doubt but that cooperation given at this time to those who represent the advance guard in this movement will be productive of large and beneficial result.

STATE REPRESENTATIVES

In order to facilitate the work of the American Federation of Arts throughout the country it has been found desirable to have additional sectional or State representatives. Two appointments of this sort have been made during the past year. Mrs. W. H. Varnum of Madison, Wisconsin, has been appointed State Representative of the American Federation of Arts in Wisconsin; Mr. James Chillman, Director of the Houston Art Museum, has been appointed our State Representative in Texas. Both have consented to serve.

REGIONAL MEETINGS

This opens up the possibility of regional effort, and in this connection it may be said that a regional meeting under the joint auspices of the American Federation of Arts and the University of Nebraska is to be held at the University of Nebraska next November. Prof. Paul H. Grumann, Western Representative of the American Federation of Arts and Professor of the Department of Fine Arts of the University, is now perfecting this plan.

INTERNATIONAL RELATIONSHIPS

The American Federation of Arts has worked during the year in cooperation with the American National Committee on Intellectual Cooperation of the League of Nations, and on the recommendation of the Executive Secretary, Mr. J. David Thompson, arrangements have been made whereby the special Chalcography collections from France, Italy and Spain, to be assembled under the auspices of the Artistic Relations Section, will be placed in the hands of the American Federation of Arts for circulation in the United States. The American Federation of Arts has donated copies of the American Art Annual and a subscription to the AMERI-

CAN MAGAZINE OF ART to the offices of the International Committee and the Artistic Relations Section in Paris and in Geneva.

The American Federation of Arts is constantly being called upon by various departments of the Government for information on or cooperation in art matters; also by the United States Chamber of Commerce, the National Education Association and other organizations of similar character. It is in constant and close touch with the American Institute of Architects, the American Civic Association, the American Association of Museums, and endeavors to see that there is no duplication of effort but rather a complementary service. Thus the American Federation of Arts is to a great extent fulfilling the functions of a clearing house for art, an established base for information in this field. Here, too, are large opportunities, yet ungrasped, for further development.

The service which the Artistic Relations Section of the League of Nations is now performing in Europe might well be performed in this country by the American Federation of Arts; such, for instance, as calling together small conferences of specialists in the various departments of our own large field. It was for such service, primarily, that the American Federation of Arts was formed and it is in the development of this service that one of its large potentialities exists.

SPECIAL PROJECT

In this connection mention should be made of a project to demonstrate the place of art in everyday life, which the American Federation of Arts has proposed and for which the Carnegie Corporation has made a generous, provisional grant.

It would be unwise to promise in advance too much in result from this experiment. It is well understood that no program can be stronger than the human beings who are carrying it out, and disappointments are inevitable. Nevertheless the subcommittee responsible for this project is confident that, after all allowances are made, the net result of the experiment would be impressive. Even more significant than the local results will be the demonstration to other small cities that it is within their power to enrich and vitalize their community life at a cost well within their means, and, through the

records of the Federation experiment, which will be carefully kept, just how, step by step, this may be brought about."

To carry out this project the Carnegie Corporation has made a grant of \$50,000, to be expended, on the recommendation of its own Executive Committee, during a period of three years. This is undoubtedly one of the notable events of the year, affording the American Federation of Arts exceptional opportunity, and testifying to the confidence of one of the great Foundations in its ability to conduct such an experiment efficiently.

FIELD SECRETARY

During the past season the American Federation of Arts has tried the experiment of sending out a Field Secretary in the person of Mr. John J. Cunningham, Jr. Mr. Cunningham assumed this office the first of January and between that date and April 1st visited 30 cities in 8 states. The result was a closer relation between the main office and chapters, a better understanding of the conditions in the field and, in tangible results additional chapters and members.

The continuation of this field service is heartily recommended, and a multiplication of trained persons for such service is greatly to be desired.

MEMBERSHIP

With regard to membership. During the past year 47 organizations have become associated as chapters:

The total number of chapters is now 438. Seven sustaining members have been added; 174 active members; 606 associate members, and 376 subscribers. This is far less than we would like to be able to report but it is a fair return on effort expended. The percentage of renewals this year has been somewhat higher than during the past few years, averaging between 85 and 90 per cent. We have now over 900 active members; over 3,000 associate members and over 1,500 subscribers to the Magazine, including individuals, libraries, etc.

This is one of the most difficult and perhaps the least encouraging department of our work and yet a very important one. Obviously an increase in individual membership testifies to increase in interest and appreciation. The larger the army that we

can recruit the greater will be the results accomplished.

EXPANSION OF ORGANIZATION

On the basis both of its past development and its possibilities for the future it was thought best by our Board of Directors to extend the Federation's organization. A committee, comprising the President, the Secretary, and Mr. F. A. Whiting, was appointed at the November meeting of the Board of Directors to study the subject and to present recommendations. These recommendations were duly laid before the Board at a meeting on April 21 and are at the present time being carefully considered. Such reorganization looks to not only placing the Federation on a par with other national associations, but on a basis capable of further enlargement.

LOSS BY DEATH

I have to report with great regret the loss by death, during the past year, of one of our Vice-Presidents, Dr. Charles D. Walcott, for nineteen years Secretary of the Smithsonian Institution. During these years the Freer Gallery of Art has come into existence and the National Gallery of Art been largely developed. It was Dr. Walcott's earnest desire to see the erection of a suitable building to house the National Gallery of Art and its activities. To this end he exerted much effort, creating a special Commission for the National Gallery, inducing the setting aside by Congress of the National Gallery as a separate unit (though still under the guardianship of the Smithsonian Institution), securing from Congress the assignment of a site for a building, and, from public spirited, art-loving citizens, a sufficient fund to have tentative plans for a building drawn by Mr. Charles Platt. Unhappily he did not live to see the fulfillment of this project, but when this fulfillment takes place the part that he had in bringing it about should not be forgotten.

Dr. Walcott was not only an able executive and a distinguished scientist but an exemplary citizen, one whose first thought was invariably the public good.

NATIONAL GALLERY OF ART

In this connection let me say that the National Gallery project has apparently

made no definite progress during the past year. The fact that a large public building project involving an appropriation of millions of dollars had prior place on the National budget made it impossible to press the matter of an appropriation for a National Gallery building. It is persistently rumored that a public-spirited art collector has promised to give \$10,000,000 for this building, but the gift has not yet been made, nor has the name of the donor been publicly announced.

It is of the utmost importance that those of the nation who are interested not only in the development of art, but its recognition as a factor in national life, should demonstrate this interest and endeavor in every way possible to encourage others to do the same. It is only through a widespread understanding of a national responsibility, creating a forceful public opinion, that the ends desired will be attained.

OTHER LEGISLATION

In the last session of Congress several new copyright bills were introduced. Of these the one which was most in favor was that drawn by the Chairman of the Committee on Copyright of the House of Representatives, Mr. Vestal, which instituted automatic copyright, recognizing, as does the copyright law of Great Britain, a creative artist's right to the product of his brain. All of these bills, however (and with them the proposed bill known as the Design Registration Act), died on March 4, with the close of the last Congress. In order to secure legislation, new bills will have to be introduced at the coming session.

Automatic copyright, protecting artists against mis-use of their paintings and works in sculpture, and safe-guarding designers against the ruthless pirating of their designs, is of real importance, and it should be the part of the American Federation of Arts and its members to see that these bills are carefully drawn and satisfactory before enactment into law. The fact that the American Federation of Arts has its headquarters in Washington and is in close touch with Government activities puts it in a particularly favorable position to render this service.

HEADQUARTERS—A. F. A.

We are still occupying rooms in the Octagon, as tenants of the American Institute

of Architects, and there is much to be said in appreciation of the privilege we have enjoyed through this association. The Architects have been most generous landlords, and the atmosphere of the old house, so beautifully designed and so carefully preserved, is particularly sympathetic with the type of work in which we are engaged.

PRESENT OUTLOOK

It should always be remembered that the American Federation of Arts is something more than an organization—a spiritual force. We are dealing not with bricks and mortar but with things intangible, the creative spirit, the increase of beauty, the elevation of taste, the establishment of standard. We are striving not merely to create more activity but activity which will add to the fullness of life, activity of a nature which will help to counteract a tendency toward vulgarity, a tendency to underestimate the importance of un-essential things.

The understanding does seem to be coming gradually to our people that art is not a

superficial thing,—a luxury, but rather a basic necessity if life is to be lived on a high plane, the balance of civilization maintained.

It is true that there are many discouragements to be faced, and that that which we have set out to do sometimes seems impossible of attainment, but it is the impossible which spurs on courage, and the greater the need the greater must be the effort. Hand in hand with discouragements go encouragements, and in the last year the latter seem to outnumber the former, therefore we take heart. We are not working simply for today, for tomorrow, but for the future, the great future. And though we may rear no visible structures, though we may ourselves pass on before full realization of the ideal, still if we have sown the seed, if we have set up a standard which will enable those who come after to live better, happier and fuller lives, we have not striven in vain.

LEILA MECHLIN,

Secretary.

Washington, D. C., May, 1927.

INTERNATIONAL CONGRESS ON ART EDUCATION

PRAGUE—1928

THE International Congress on Art Education had its inception through interest aroused at the Paris International Exposition in 1900 when a small group of people banded together and decided that it would be advisable to form an international federation on art education. The second Congress as a result was held in Berne, Switzerland, in 1904; the third Congress met in London in 1908 and the fourth in Dresden in 1914, a lapse of six years. Plans were made for a meeting in Paris in 1916, but the war intervened and the Congress did not meet again until 1925. At that time it was decided to hold the sixth meeting in Prague in August, 1928, when the Tenth Anniversary of the Czecho-Slovakian Republic will be celebrated.

It is understood that the Minister of Education of Czecho-Slovakia is to be honorary chairman, and that the buildings which are given over annually to the national exposi-

tion are to be turned over to the Congress assuring plenty of exhibition space and meeting place. Among the questions to be discussed are, "The Arts and Crafts Situation and its Relation to Industry," "The Contribution of Individual Nations through the children to the creative art of the future of the different countries." A special request has come to America to present in exhibition form the contribution to American art which is being made by the new Americans who have come here within the last twenty-five or thirty years; in other words a display of children's work in the Polish, Armenian and other foreign districts in our American cities.

Membership in the Congress or International Federation, for it is a federation which conducts the congresses, may be taken out by individuals interested in art. The cost is \$3, and such membership entitles to all the bulletins and announcements, as

well as to admission to the sessions of the Congress. These membership fees will go toward financing the American exhibition. The American Committee in charge comprises Royal Bailey Farnum, Director of the Massachusetts Art School, Boston, Mass., and a member of the Board of Directors of the American Federation of Arts; C. Valentine Kirby, State Director of Art in Pennsylvania, Harrisburg, Pa.; and Prof. George J. Cox of Columbia University, New York, N. Y. Applications for membership, accompanied by checks, may be sent to any member of this Committee or to the office of the American Federation of Arts.

Arrangements are being made for two educational tours from America to Prague,

one by the Temple Tours with Henry Turner Bailey as lecturer, and the other by the Bureau of University Travel with Lorado Taft as special lecturer. Both of these tours have been endorsed by the American Federation of Arts, and information about either can be obtained from the Secretary of the American Federation of Arts. Folders giving full particulars will be mailed upon application.

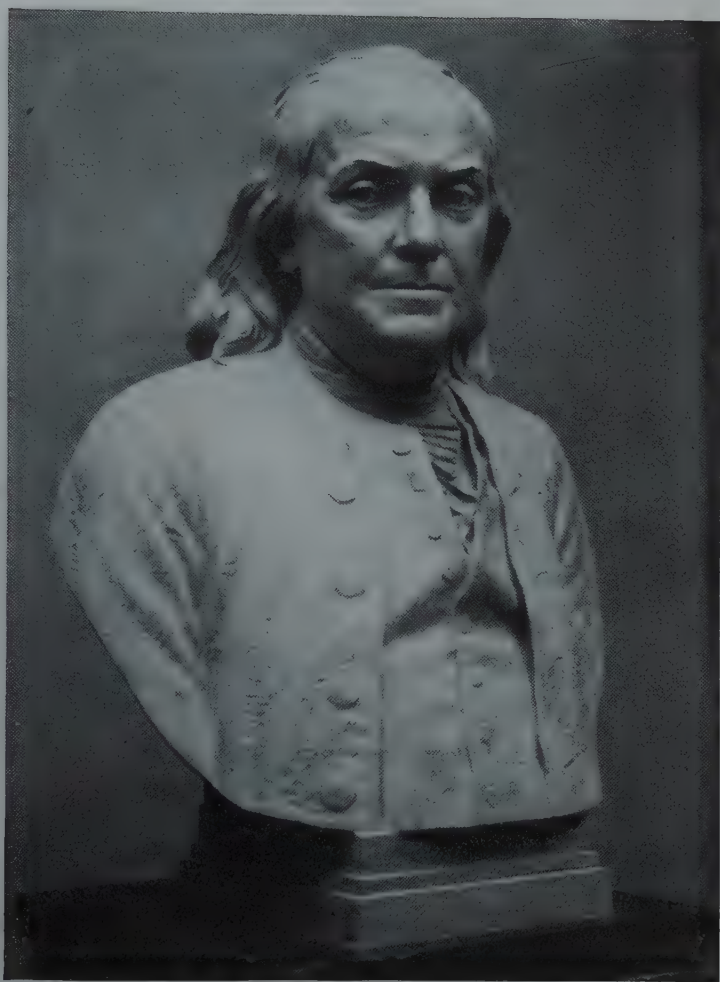
It has been suggested that an invitation be extended to the International Congress on Art Education to meet in the United States in 1932, and it is earnestly hoped that there will be a large representation from America in attendance at Prague when this invitation will probably be extended.



JUNE MORNING, LAKE COMO

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CHARLES WARREN EATON



BENJAMIN FRANKLIN

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BEFORE THEY BUY A MOTOR CAR

There is on all sides a growing interest in the development of industrial art. The Metropolitan Museum of Art has undoubtedly influenced this interest through its Manufacturers' Exhibitions, its museum courses for those in the trades, and its inclusion of industrial art objects in its permanent collections.

In accordance with this established policy, the Metropolitan Museum is issuing a series of monographs on the industrial arts, of which Number 2 is an address by Gregor Paulsson, President of the Swedish Association of Arts and Crafts, Commissioner General of the Exhibition of Swedish Contemporary Decorative Arts, given at a luncheon of the Advisory Committee on American Industrial Art in New York last February. In this address Dr. Paulsson explained what has been done in his own country to encourage the development of industrial art and an acceptance of the im-

portance of the subject by the people at large. "It is my opinion," he said, "that you cannot get an industrial art of high quality unless you have the right social and economic conditions. The industrial arts cannot succeed solely by dependence either upon a very rich class or upon classes of low culture. Rich people frequently fail to distinguish between the precious and the beautiful, unless they belong to the limited group of amateurs, whose main interest, again, is not modern objects but antiquities. The classes who have no culture, on the other hand, who try to follow the rich by buying imitations, or who use their first spare money for pleasure, are not our customers." Then came this significant utterance: "We founded our efforts upon the interest of the middle class and the cultivated labor class, whose desire it is to get beautiful surroundings before they buy a motor car."

This gives us pause. How many of our own middle class and cultivated labor class are eager to get beautiful surroundings before they buy a motor car? The statistics of motor car ownership would, we fear, incline us to think very few.

Dr. Paulsson expressed the belief that the only possibility of raising the industrial art of a country to a high standard was through bringing artists of extraordinary ability into close relationship and cooperation with manufacturers of sympathetic understanding. This is not a simple end to attain, as he himself explains. "It is not," says Dr. Paulsson, "an easy task to find an artist of high genius who is willing to change his work." "Most artists," he adds, "are people who have studios and starve." And he suggests that they would rather starve than adapt themselves to the machine. Therefore the most difficult part of the service rendered by the association which Dr. Paulsson represents has been to bring together artists and manufacturers who could work in unison—a most difficult task, because, as he has said, "in such instance one mistake spoils two successes."

In an article in the Bulletin of the Metropolitan Museum of Art, Dr. Paulsson has dealt further with this same subject. Again he emphasized the artist part, the necessity of securing the artist's cooperation. He is a great believer in quantitative production which shall at the same time be qualitative.

"The fact that art-craftsmen, as is now mostly the case, sit and make gew-gaws for an interested or rich minority, while industrial products are designed by poor draughtsmen, can hardly be considered right," he says. "It ought rather to be that the special skill of the former should be used to benefit as great a part of the community as possible; hence, cooperation between industry and art."

Herein, perhaps, lies the crux of the matter—an understanding and a desire for that which is really fine. When this is developed among our middle class and cultivated labor class in America, beauty in household utilities will be required and sought with the same zeal that motor cars are purchased today.

NOTES

ART SALES OF THE PAST SEASON

An interesting report has been issued by the American Art Association, Inc., concerning the art sales conducted by the American Art Gallery during the past season. These sales, according to this report, total \$6,238,000, nearly a quarter of a million dollars in excess of last year's total, the previous high mark.

The most important painting sale held at the Association Galleries this past season was the famous group of thirty-seven paintings by masters of the old school formed by the late James Stillman and by C. C. Stillman. This sale aroused greater interest in this country and abroad than has been evidenced in many years, due in major part to the appearance at public auction of one of Rembrandt's most famous portraits, that of his son, "Titus in an Armchair." This picture realized the stupendous figure of \$270,000, thereby creating the highest record ever paid for a picture at auction in this country, a figure nearly double the previous high record. This small group of thirty-seven masterpieces realized \$716,950, which, when added to the other eleven sales, of which the late John Quinn collection of Moderns, the late Desmond FitzGerald's Impressionists, and the groups of paintings by George Inness and J. Francis Murphy were most notable, brought the season's

total for paintings in round figures to \$1,500,000. A notable item in the Desmond FitzGerald sale was the Winslow Homer water color entitled "The Portage," which brought \$15,700.

The Association also announces that the following are among the prices realized at their sale of prints: \$1,975 for McBey's "Dawn"; \$1,850 for his "Ebb Tide," and \$1,400 for his "Strange Signals"; \$1,350 was paid for Durer's "St. Eustace," while Whistler's "Doorway" brought \$2,050. The most notable group of etchings sold at the galleries this year was the 192 examples by the famous American etcher, Frank W. Benson, part of the renowned collection formed by the late Desmond FitzGerald of Boston, which totaled as a group nearly \$17,500, including the \$1,125 paid for Benson's famous "Pintails."

The most popular type of furniture and art objects were those of Spanish and Italian origin which are so easily adapted to the architecture of the southern and western states. Fifteen sales were of this character, of which eight ran into figures well over \$100,000, making possible the imposing total for this Spanish-Italian group of over two million dollars, or one-third of the grand total. A few of the outstanding collections sold were formed by collectors famous in the art world—de Souhami of Paris, Count de Kermaingant, Raimundo Ruiz of Madrid, the well-known Alphonse Kahn who brought to the Association so many of Europe's prized sculptures and treasures, Count Almenas, and the eminent connoisseurs, Prof. Luigi Grassi and Prof. Eliz Volpi.

Other noteworthy groups were the seven collections of Oriental art which totaled over a quarter million dollars and which included the famous collections of Ton Ying and Company and Yamanaka, both of this city; the five collections of early American furnishings and Staffordshire of which those of Jacob Margolis and Mrs. James A. Garland of New York were outstanding, which fetched close to \$200,000, and lastly the five collections embracing house furnishings and treasures of various European and American origin, in all totaling close to \$700,000.

The sale of Vital and Leopold Benguiat's rare rugs was another event of world-wide interest. The premier rug among the eighty exquisite specimens of weaving was his fa-

mous Royal Persian Animal Carpet of the early sixteenth century, described by John K. Mumford as being "as near perfection as the woolen carpet of the East has come or will ever come." This extraordinary rug, a gift from the Emperor of the Persians presumably to the Emperor of Turkey, was purchased by Mr. Benguiat twenty-three years ago at these same galleries for \$38,000, then considered an exorbitant price, but his rare judgment was substantiated when this same rug was bought by Parish-Watson for \$100,000.

ART EXHIBITIONS IN PRISONS Corona Mundi, International Art Center, New York, is undertaking to send exhibitions to state prisons. The first of these

was held in Sing Sing Prison, the second at Leavenworth, Kansas. The exhibition comprises works by old masters. Among those represented are A. Carracci, J. Mostaert, F. Troyen, Peters-Bonaventura, P. Minderhout, P. Roestraten, N. Mahu, A. Palamedez, School Jan Steen, Zucarelli, P. Wouvermann, Josse de Mompert, F. Franken and Van Uden.

Since the foundation of Corona Mundi, International Art Center, by Prof. Nicholas Roerich, the world renowned artist, it has been one of the aims of the organization to plan loan exhibitions in community buildings of all kind and thus far such exhibitions were planned in public schools, hospitals, settlement houses, public libraries, factories and other points where numerous people could see them. This will be the first time, however, that its aim of holding exhibitions even in prisons will have been carried out.

This plan has been made possible by the ready response of Warden Lawes of Sing Sing and of Warden White at Leavenworth, who have given the plan hearty cooperation.

It is hoped that the beauty of the works and their subject matter will have a stimulating effect on the prisoners, one which may be potent and subtle, coming through a means which cannot be resented by the prisoners themselves. In his essay on "Paths of Blessings" Nicholas Roerich has written, "Bring art to the people—Where it belongs. We should have not only Museums, Theatres, Universities, Public Libraries, Railway Stations and Hospitals,

but even Prisons decorated and beautified, then we shall have no more Prisons." And in this plan the institution which he founded hopes to affirm his faith in beauty.

ART INSTITUTE AT BOWDOIN An Institute of Art was held at Bowdoin College, Brunswick, Maine, May 2 to 13. This comprised evening lectures in Memorial Hall open to the public,

followed by round table conferences the next morning open only to Bowdoin undergraduates, the round table conferences in each instance being conducted by the lecturer of the previous evening. The lecturers were Dr. George Harold Edgell of Harvard, Professor of Fine Arts and Dean of the School of Architecture, whose subject was "Why We Study the Fine Arts"; Mrs. George Grant MacCurdy, of New Haven, Secretary of the American School of Prehistoric Research, whose subject was "The Art of Prehistoric Man"; Frank Weitenkampf, Chief of the Division of Prints of the New York Public Library, whose subject was "Prints and Print Makers"; Kenneth MacGowan of New York, dramatic critic and producer, who spoke on "The Art of the Theater—Today and Tomorrow"; Dr. E. Baldwin Smith, Professor of Art and Archaeology at Princeton, whose topic was "What Makes Style in Architecture?"; Harvey Wylie Corbett of New York, architect, lecturer and adviser, Columbia University, whose topic was "Why the Skyscraper?"; Alfred H. Barr, Jr., of Cambridge, lecturer on Modern Art at Harvard and Wellesley, whose lecture was on "Tendencies in Modern American Painting"; Walter Pach of New York, author and artist, exponent of modernism in art, whose topic was "Modern Painting"; Violet Oakley of Philadelphia, mural painter, whose subject was "Mural Painting"; Douglas Volk, National Academician, painter of portraits of Lincoln and others, whose topic was "Portraiture in the Field of Art"; and Dr. R. Tait McKenzie of the University of Pennsylvania, sculptor, whose subject was "Athletic Sports as an Inspiration for Sculpture."

The college provided not only an interested and mentally alert audience for these lecturers but a very attractive meeting place

and sympathetic environment in the Walker Art Building erected in 1894 as the gift of Sophia and Harriet Walker in which is housed the art collections established in 1811 by the gifts of James Bowdoin. Both building and collection are of superior artistic merit.

MAY CONVENTIONS. In Washington, the week of May 9, were held the Nineteenth National Conference on City Planning and the Sixtieth Annual Convention of the American Institute of Architects. The City Planning Conference was held at the Wardman Park Hotel, whereas the Architect's Convention had as headquarters and meeting place the auditorium of the United States Chamber of Commerce, Lafayette Square.

Mr. John Nolen, President of the City Planning Conference, presided at its opening meeting, and among the speakers during the period of the Conference were some of the leading authorities on city planning, zoning, park design, etc., etc. The city-planners are energetic people, and included in the programme of their Conference were round-table breakfasts as well as luncheons and dinners; in fact their sessions began at eight in the morning and in some instances continued until midnight, the only interruption being automobile trips around Washington, a boat trip on the Potomac and a city-planning tour to Baltimore. One evening session was devoted to the development of the national capital, and among the speakers upon that occasion were Lieut. Col. U. S. Grant, 3rd, Executive Officer, National Capital Park and Planning Commission; Lieut. Col. J. Franklin Bell, Engineer Commissioner, District of Columbia; Frederic A. Delano, President of the American Civic Association and Treasurer of the American Federation of Arts; Mr. Edward H. Bennett, Consulting Architect to the Secretary of the Treasury; Milton B. Medary, Jr., President of the American Institute of Architects; Frederick Law Olmsted, a member of the National Capital Park and Planning Commission; and Charles W. Eliot, 2nd, City Planner for the National Capital Park and Planning Commission. Harvey W. Corbett, fellow of the American Institute of Architects, presided at one of the luncheons, at

which Charles H. Cheney, Horace W. Peaslee and Elvon Musick discussed Architectural Control from various viewpoints.

The main topic of the American Institute of Architects Convention was the Allied Arts, and at the opening session on the morning of May 11 President Medary gave an inspiring address on this subject, followed by other able speakers each of whom spoke from the viewpoint of his own profession. The speakers were C. Grant LaFarge, architect and chairman of the American Institute of Architects' Committee on the Allied Arts; Arthur A. Shurtleff, landscape architect; Arthur Covey, painter; John Gregory, sculptor; and Lorentz Kleiser, craftsman. A subject which evoked much discussion at this Convention was the proposed development of the Octagon property, two different plans for additional buildings and office quarters being presented by the Building Committee. Neither plan had in view, however, any alteration or change in the Octagon House. The three-day sessions of the American Institute of Architects were concluded by a banquet in the Chamber of Commerce Auditorium at which medals and honors were awarded. The craftsmanship medal was awarded to Frank Holmes of the Lenox Pottery; the fine arts medal to Lee Lawrie, sculptor of New York, who collaborated with the late Bertram Goodhue in the building for the National Academy of Science in Washington—a notable example of alliance of the arts. The Gold Medal of Honor of the Institute awarded the previous May to the late Howard Van Doren Shaw was presented to Mrs. Shaw. In thus emphasizing collaborative work on the part of architects, painters, sculptors and craftsmen this Convention is believed to have opened the way to higher achievements in the arts.

The Association of Art Museum Directors met in Providence, R. I., on the Monday and Tuesday preceding the Convention of the American Federation of Arts in Boston, and a week later, May 23, 24 and 25, the American Association of Museums held its 22nd annual meeting in Washington, D. C. This Association, which now has its headquarters in the Smithsonian Institution, embraces museums of all sorts, therefore some of these sessions were given over to subjects which did not strictly come within the realm of art. These sessions were held in the Smithsonian

building, in the auditorium of the American Red Cross National headquarters, in the Corcoran Gallery of Art and out of doors on the shores of the Potomac near Great Falls. At the banquet at the conclusion of the sessions an address was made by Lorado Taft in which he sketched briefly his dream of a Museum of Sculpture—a dream which all in attendance earnestly hoped would some day come true.

William Capers Miller,
SOUTHERN former Vice-President of
STATES ART the Southern States Art
LEAGUE League, and President of
the Carolina Art Association

tion, under whose leadership the first steps were taken to form a League for Southern Art, died at his home in Charleston, S. C., May 13. Five weeks before, he had welcomed the delegates to the Seventh Annual Exhibition and Convention of the Southern States Art League with an account of its origin. He was its legal advisor, and secured its charter in South Carolina in 1922. His loss will be keenly felt, President Ellsworth Woodward declares, among workers for art all over the South.

"Sun Disperses the Fog, Runnymede, S. C." by William P. Silva (reproduced in the May number of this magazine) was awarded the prize offered by the Sketch Club of the Carolina Art Association for the most popular painting in the exhibition. Sales in Charleston aggregated more than \$300, including "Isles of Illusion," prize water color by Anna Heyward Taylor; "A Short Crop" by Margaret M. Law, acquired by Duncan Phillips of Washington, D. C.; "Bluebirds" by E. Von S. Dingle; "The Porcelain Ducks" by Ralph McLellan; and "The Road to Avignon" by Ellsworth Woodward, purchased by subscription and presented to the Carolina Art Association.

Sixty-nine pictures selected from the 191 exhibited there make up the Fifth Circuit Exhibition, which now starts on its year of travel through the south, in two sections as before. Athens Art Association showed the "A" group, made up of larger canvases, in the University of Georgia, Athens, Ga., May 12-June 16. The "B" group is ready for shipment from Charleston to places desiring a summer exhibition. For dates and conditions, apply to headquarters, 7321

Panola Street, New Orleans, La. The Art Association of New Orleans showed both sections of the Fourth Circuit Exhibition in the Isaac Delgado Museum of Art during May.

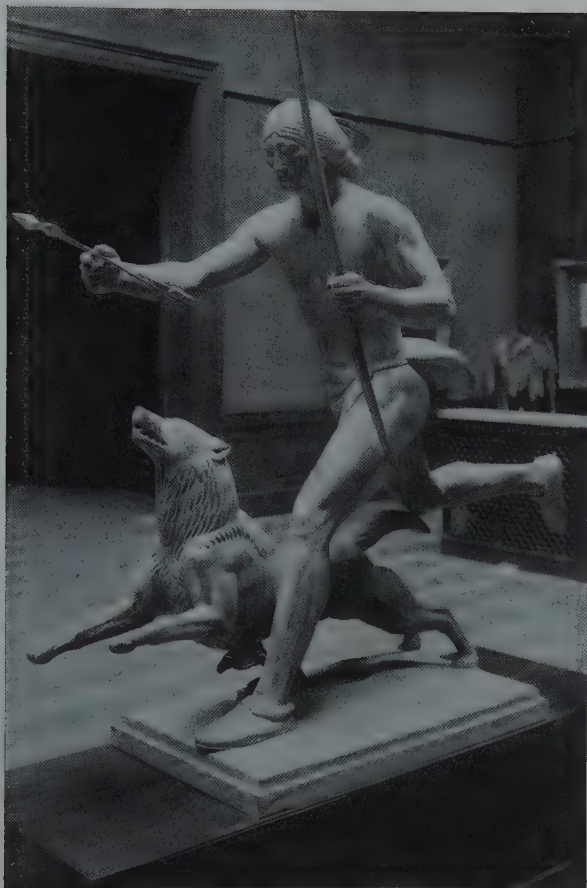
Art schools and summer art colonies in the south are increasing. Dallas, Tex., Art Institute is opening a summer colony in the Ozarks. Yamakita School of Art will open July 1 for a six week's session, Bernard Szold of Birmingham, Ala., its director, announces. Natchitoches, La., Art Colony held lately its seventh annual session. Memphis Art Association reported successful operation of its Academy of Art for the second year and is issuing a bulletin. New Orleans School of Art, conducted by the Arts and Crafts Club, just closed its first session with all-day as well as evening classes. Newcomb College School of Art, Tulane University of Louisiana, held its 39th annual exhibition in New Orleans in May.

DEDICATION
OF MURALS
BY VIOLET
OAKLEY

The Commonwealth of Pennsylvania issued invitations to the ceremonial unveiling of the mural paintings by Violet Oakley entitled "The Opening of the Book of Law" in the Supreme Court Room of the Capitol at Harrisburg on the 23rd of May. These new murals by Miss Oakley "give a new countenance to the Capitol," said Senator George Wharton Pepper in presenting the paintings to the State, and it is expected that thousands who have visited the Capitol previously will return to see this latest addition to one of the finest monumental buildings in the world.

The first and last painting in this new group is hung over the entrance to the Chamber and is in the form of a monogram of the letters of the word "Law." The other fifteen panels, reproduced and described in a previous issue of this magazine, are arranged to form seven general themes of "Revealed Law," "Law of Nations," "International Law," "Common Law," "Law of Reason," "Divine Law" and "Law of Nature."

In the center of the chamber's ceiling is a beautiful dome made of thousands of pieces of green and yellow opalescent glass, designed by W. B. Van Ingen. Every chair, clock, divan and chandelier is of special



INDIAN HUNTER

BRONZE

PAUL MANSHIP

CENTRAL FIGURE OF A FOUNTAIN GROUP DESIGNED FOR
COCHRAN MEMORIAL PARK, ST. PAUL, MINNESOTA

creative workmanship designed to harmonize with the apartment as a whole, and the woodwork is extremely fine. The body of each chandelier represents a small temple in which is a statuette representing the four great law-givers—Moses, Aristotle, King Solomon, and Solon. Clusters of tiny globes tinted in red, white and gray, and shaped to a design representing the Torch of Justice, surround each temple.

IN
BOSTON

A wide range of painting is compassed in the general exhibitions in various Boston galleries which have brought the art season to a close. At the Guild of Boston Artists, the exhibition is devoted entirely to American painters, and

more particularly to members of the Guild. This year the list of exhibitors was increased by a group of new members, among whom were John Levalle, Harry Sutton, Jr., Alden L. Ripley, Ruth Anderson and Frederick E. Wallace, who exhibited portraits; John P. Benson, Amy Cabot, Charles Curtis Allen and Stanley Woodward showing landscapes; Henry W. Rice with water colors, and George W. Wales who exhibited etchings. Other new members of the Guild are R. H. Ives Gammell, Henry H. Brooks and Bernard Keyes.

In the group of paintings shown at the Copley Gallery, two paintings by early American artists have attracted much attention. One is the original study by Copley, from which he painted the well-known canvas, "Washington at Dorchester

Heights"; the other, a portrait of Lieutenant-Governor William Tailer, painted in 1730 by John Smibert, the venturesome Scotch painter who came to America with Bishop George Berkeley and whose canvases are found in some of the finest collections in this country. With these two important historic paintings were included a varied group by William Morris Hunt, Childe Hassam, John Singer Sargent and Aldro Hibbard.

Early in May, Gerald Cassidy of Santa Fe, New Mexico, had a large and colorful exhibition at Casson Galleries. His familiar renderings of the southwest shared honors with oils and water colors of Venetian scenes and a few character paintings made in northern Africa. A number of well-toned lithographs of scenes from the southwest and the financial section of New York were also included. The general exhibition which followed Mr. Cassidy's paintings featured two paintings attributed to Claude of Lorraine and a third said to have been painted by Landseer. At Doll and Richard's the central position again was given to a foreign masterpiece, Mancini's "Model," near which hung another Mancini showing a boy with a squash. Paintings by William Morris Hunt, C. H. Davis and Bosley were also shown.

An exhibition of outstanding interest was the memorial collection of the work of the late William Baxter Closson of Boston and Magnolia, shown at the R. C. Vose Galleries during May. Splendid examples of his work in oils, water colors, pastels and wood-engraving provided a unique opportunity to see and compare his contributions to American art in these various mediums. Each group occupied a single room, and while throughout each there runs the thread of his highly sensitive and imaginative nature, the personality of each is strongly marked. As a wood engraver he is ranked with Timothy Cole, Henry Wolf, Johnson, French, Kingsley and other masters whose work forms a distinct contribution to American art. In the group of excellent impressions shown at Vose's was one of his reproductions of George Fuller's masterpiece, "Winifred Dysart" which was awarded the medal at Paris in 1880. Among the excellent display of oils were noted in particular those in which the delicate bounding

spirit of the artist found expression. A group of thirteen water colors, the last work that he did, is perhaps the highest expression of his art.

Other exhibitors in Boston during the last weeks of the art season were Margarite Janes, Mary J. Coulter, Mrs. Royal Robbins, Theresa Robbins, and at the Boston Public Library were shown drawings and working plans for small gardens and estates made by pupils and graduates of Lowthorpe School of Landscape Architecture.

The Boston Museum of Fine Arts has recently acquired, through gift from Mrs. Galen Stone, in memory of her late husband, a marble replica of Maurice Sterne's "The Awakening" exhibited last year in New York and at that time acclaimed as "the greatest work by an American sculptor." Two hundred study drawings by John Singer Sargent were placed on view at the Museum for the first time in May in honor of the visiting delegates to the Eighteenth Annual Convention of the American Federation of Arts. The Federation Convention is regarded in Boston art circles as the most important and significant event in this city for several years.

One of the last exhibitions at the Society of Arts and Crafts this season offered a large carved statue of Christ recently completed by J. Kirchmayer. It is American Gothic in style, the robes being ornamented with Gothic motifs, while the draping of the folds make simple niches, common in Gothic architecture. Mr. Kirchmayer, who designed the figure as well as carved it, has introduced many variations of the traditional treatment of the subject but has, nevertheless, achieved a unity of style and an expression of nobility that characterizes all work from his hand.

A. W. K.

EXHIBITION OF GRAPHIC ARTS

The American Institute of Graphic Arts announces that its third annual exhibition of "Fifty Prints of the Year" will open at the Art Center, New York, early in November, showing, as heretofore, twenty-five "modern" prints and twenty-five works of the conservative school. Each of these two groups of prints is selected by the "one-man jury" system, Mrs. Bertha E. Jaques,



PEASANTS OF SEGOVIA

ROLF STOLL

SHOWN IN NINTH ANNUAL EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN,
THE CLEVELAND MUSEUM OF ART

Secretary of the Chicago Society of Etchers, being the juror this year for the latter and Mr. Rockwell Kent, of New York, for the former. Artists desirous of having examples of their work considered by either of these jurors are invited to send prints to the Institute's office, 65 East 56th Street, New York. Prints chosen will be retained for traveling until after November, 1928. Since three duplicate exhibitions are circuited, three separate impressions of each print selected will be required, but only one impression should be submitted for jury consideration.

By the end of its current year, the second annual exhibition, now traveling in triplicate, will have been shown in forty cities. A handsome book reproducing the fifty prints in the first annual show has recently been published under the Institute's auspices by the John Day Company of New York and is on sale by leading print dealers and bookshops. A similar book for the second annual exhibition will be ready in September.

ART IN CLEVELAND

The recent exhibition of works by Cleveland artists and craftsmen held in the Cleveland Museum of Art showed again the gratifying progress which art is making in that city. For the ninth time, this annual event has afforded opportunity for bringing together the best work made during the preceding twelve months by the city's artists, and, as in other years, the exhibition excelled both in quantity and quality those that had preceded it. Four galleries were required to house the exhibits, whereas before this time three had been adequate.

It was felt that quality had kept pace with quantity; in fact, members of the out-of-town jury which passed upon the works submitted were strong in their praise and made a definite statement that few if any cities in the country could assemble so strong a showing of local water-color work. This particular form of art occupied one of the



CAPE COD FISHERMEN

GEORGE G. ADOMEIT

AWARDED HONORABLE MENTION, NINTH ANNUAL EXHIBITION OF WORK BY CLEVELAND ARTISTS
AND CRAFTSMEN, THE CLEVELAND MUSEUM OF ART

largest galleries in the Museum, requiring space equal to that occupied by the oil paintings. Practically every field of art was represented, from photographs, jewelry and furniture, to oil paintings, water colors and sculpture. Between 1,500 and 1,600 works of art were entered, and in spite of the exacting standards set up by the jury the four galleries were well crowded. The jury, which is changed each season, consisted this year of Jonas Lie, Leon Kroll and Henry Hunt Clark.

The exhibition was opened with a reception and private view for museum members, exhibitors and their friends. During the first five days there were over 12,000 visitors to the exhibition, and sales were made aggregating over \$5,000.

The exhibition continued until June 5 and was followed by the Seventh Annual Exhibition of American Paintings which included

both Cleveland work and that of invited artists.

ST. LOUIS NOTES

The City Art Museum exhibitions have been unusually interesting and varied. The collection of coins assembled and lent by the American Numismatic Society attracted as much attention from small boys as from archaeologists and students of history. It was particularly well labeled, so that any one could glean a great amount of information by merely reading the descriptions. A significant exhibition was the collection of portrait busts by Charles Grafly. With the exception of two, these sculptured likenesses were all of artists. Impressive and fine was the bust of Frank Duveneck; the Paul Bartlett portraits, one contemplative and thoughtful and the other eager and alert, keen inter-

pretations of character, the representations of Joseph Decamp, Edward Redfield, Childe Hassam and George Harding, made with sympathy and understanding. The beauty of surfaces and exquisite modeling as well as remarkable characterizations of these busts have won for the sculptor the rank of one of the best portraitists in the United States.

In the same gallery as the Grafty Exhibition were two cases of objects wrought in metal and wood for the Jewish ceremonial by Bernhard Friedlander of Dusseldorf, Germany. Notable were the wine cups of silver and gold, a spice box of silver and ebony, the eight branched candlesticks for the feast of the Maccabees and a tray with dishes used in the ceremony of the feast of the Passover. During the exhibition a reception was held and a lecture on the Jewish Ceremonial by Rabbi Samuel Thurman.

Decorative bird and flower paintings by Jessie Arms Botke and landscapes by Cornelius Botke were on view from May 15 to June 15, and an exhibition of the etchings of James McNeill Whistler from the Museum's own collection was arranged for the month of May. This included a number of the famous Thames etchings and also the beautiful lithotint, "The Thames."

These exhibitions were followed in the month of June by Paintings, Sculpture and Graphic Art by members of the Two-by-Four Society of St. Louis. The artists of this organization held a reception in the galleries at its opening. Among those exhibiting were Tom P. Barnett, William V. Schevill, E. Oscar Thalinger, Edmund H. Wuerpel, Gustav F. Goetsch, Arthur Mitchell, Warren Ludwig, Robert Wright, Takuma Kajiware, Oscar E. Berninghaus, Paul Berdanier, Victor Holm, D. C. Nicholson, Holmes Smith, Frank Nuderscher, Charles F. Galt, Carl Gustav Waldeck and M. P. McArdle. Mrs. William V. Schevill was at the tea table. The print exhibition for the month was the display of Rembrandt's etchings made up from the Museum's collection.

Among the educational activities was a demonstration for the children of the Story Hour of "How Flowers are Painted" by Mrs. Florence Versteeg. Peonies and iris were selected for the subject, and Mrs. Versteeg arranged them with suitable background for

color and light. As she worked she told how she studied the color and form as revealed by the light rather than attempted to paint what she knew each flower was like. She was wonderfully successful with the children and held their attention for over an hour. When the painting was finished she presented it to the child who was lucky enough to draw the right sized slip of paper in a drawing of "straws."

Unique was the exhibition of children's drawings made by the story-hour children from the objects in the galleries. The purpose of allowing or encouraging the children to draw is to quicken their powers to observe and to create a more intimate knowledge of the Museum's collections.

The awards for the prizes in the St. Louis in-color competitive exhibition were made May 14 at the regular meeting of the Artists' Guild. The first prize, \$250, was awarded to Tom P. Barnett for his small canvas, "An Architect's Garden." The second prize of \$150 went to Fred Conway for his "Biddle Street." E. Oscar Thalinger won the third prize of \$100 with "Sunday Morning." Honorable mentions were given to Kathryn E. Cherry for "Newstead Avenue" and to John J. Eppensteiner for "Interior—Art Museum." The competition was open to non-resident as well as resident artists, but St. Louis subjects were required. It is sponsored and the prizes are given by the *St. Louis Post-Dispatch*. Judges for the awards were Walter Ufer, of the Taos Society of Artists; George Oberteuffer, of the Chicago Art Institute, and Anthony Angarolla, of the Kansas City Art Institute.

Exhibitions in the art room of the Public Library have been etchings by Cornelia F. Maury, linoleum cuts by David Leavitt, and marine paintings by H. A. Moss and the art work of the St. Louis Public Schools.

Olive Gibson Chaffee held an exhibition of her work at the Town Club recently.

Adele Schulenburg Gleeson was awarded the Garden Club prize for a fountain design at the Garden Club exhibition in May at Shaw's Garden.

J. Scott MacNutt has returned from abroad and will have charge of the Woodbury School in Boston and Ogunquit this summer. He will return to St. Louis in the fall in time to teach at the St. Louis School of Fine Arts during next year. An exhibition of his



THE SEN SISTERS

FRANK O. SALISBURY

SHOWN IN ROYAL ACADEMY, LONDON, 1927

portraits and interiors was held at the Galerie Bernard Chapira in Paris for the month of May.

During May an exhibition of paintings by Walter Ufer was on view at the Noonan-Kocian Gallery and a memorial exhibition of the work of Roswell Morse Shurtleff was held at the Newhouse Gallery. M. P.

DETROIT MUSEUM ACQUIRES REMBRANDT'S "VISITATION" Word has been received from London of the sale of Rembrandt's famous painting, the "Visitation of St. Elizabeth," to the Detroit Museum of Art for a price approximating £30,000

(\$150,000). The acquisition of this masterpiece for Detroit was brought about through the firm of M. Knoedler and Company of London, Paris and New York, through whom many of the finest paintings have been placed in the United States, in museums and in private collections.

With the addition of the "Visitation of St. Elizabeth" to its collection of works of art, the Detroit Museum takes a distinct step forward, for it is without question one of the most if not the most important picture in the possession of the Museum. It is considered, moreover, the finest painting of this type of subject of Rembrandt's work in existence anywhere in the world. The artist has achieved in it a truth and intensity of expression so appropriate to the sacred persons represented, and has added harmony of color and magical effect that we may look for in vain in any other painter.

"The Visitation of St. Elizabeth" has an unusually interesting history. It was at one time in the collection of the King of Sardinia, from whom it went to the Prince of Savoy in Vienna. In 1812 it was purchased by Earl Grosvenor, who became Marquis of Westminster and later Duke of Westminster. He sold it in 1913 to the well-known London banker, Baron Alfred de

Rothschild, from whom it was acquired by M. Knoedler and Company.

ART IN
SAN ANTONIO, Last October saw the opening of the Witte Memorial Museum in Brackenridge Park, a charming Spanish building built by the side of the San Antonio River and at the immediate entrance to the park which is in the heart of the city. It has two floors, the upper one consisting of three good exhibition galleries. These were put at the disposal of the San Antonio Art League, which assembles exhibits at its own expense as well as exhibiting one-man shows. Since its opening it has held eight major and two minor exhibitions, the most important being the "Texas Wildflower Competitive Exhibition" to which an anonymous donor gave two prizes, one of \$5,000, a national prize, and one of \$1,000, a Texas prize. The national prize was awarded to a painting by Dawson Watson entitled "Glory of the Morning." This picture showed a familiar clump of cactus against a dim background of hills, verdant with the green of midsummer and glowing with the pale light of early morning. The dark leaves of the thorny plant are surmounted by a glory of pale yellow blossoms. The Texas prize of \$1,000 was awarded to Jose Arpa, a resident Spanish artist, for a painting entitled "Pink Verbena."

Mr. Dawson Watson is of English birth, but Saint Louis and San Antonio both claim him today as a resident. He represented both the Saint Louis Art League and the San Antonio Art League at the recent Convention of the American Federation of Arts. Jose Arpa came to America from Europe about twenty-five years ago at the request of the Mexican Government to head the National Academy of the city of Mexico. He has of late taken up his residence in San Antonio.

The judges of this competition were Charles C. Curran and Henry B. Snell of New York and Edouard Leon of Paris, France. Twenty of the pictures submitted were selected by the judges and exhibited in Columbia College, New York. From there they were sent on a tour of several Texas towns: Fort Worth, Abilene, Victoria, El Paso and Houston. From the last named cities they will be returned to the

artists with the exception of the first prize which goes to the permanent collection of the Lotos Club of New York. For the coming year the same donor offers \$14,500 in prizes for a similar competition. The sincere hope of the San Antonio Art League is that such prizes will induce some of the eastern painters to compete. San Antonio and its environs are most alluring to a painter, providing splendid rugged landscape beflowered in April and May, and very good figure subjects in the cottonfields and ranch life. The president of the Art League is Mrs. Henry Drought.

INDIANA
FEDERATION OF
ART CLUBS Two years ago a Federation of Art Clubs was formed in Indiana with the purpose of stimulating art appreciation in that state. This

State Federation lends assistance to groups desiring to organize art associations, it assembles and circulates exhibitions, makes available to the clubs an experienced lecturer, contributes to the success of the Hoosier Salon, and has lately undertaken the publication of a Bulletin in which Indiana Art Club news is published as well as news of the activities of the Federation. The following items appeared in the first issue of this little publication:

The Art League of Columbus, Mrs. H. P. Hughes, President, has held two exhibits each month since September and has sold twelve paintings this year.

The Peru Art Club, Mrs. C. W. Schumeyer, President, sold ten paintings in March, aggregating \$1,550, from the exhibition by the artists of the Richmond Palette Club.

The alumni of the Columbus High School presented a portrait of Mrs. Lucretia Condo, Latin teacher, to the school in April. The portrait was the work of Marie Goth.

The Art Department of the Woman's Department Club of Indianapolis won the second prize (\$50) for an essay of four thousand words on the subject of America's "Distinctive Contribution to Painting and Sculpture." The essay was written by Mrs. Leonidas F. Smith, who is chairman of exhibits in the Art Department. The contest was offered by *Scribner's Magazine* through the arrangement of Mrs. K. A. Miller, Chairman of the Fine Arts Department of the General Federation of Women's Clubs.

Mrs. H. B. Burnet of Indianapolis is President of the Indiana Federation of Art Clubs, Homer G. Davisson of Fort Wayne, Vice-President; Mrs. Frederick G. Balz and Mrs. Earl Wayne Bott, both of Indianapolis, Secretary and Treasurer, respectively.

The Saint-Gaudens Memorial, Cornish, N. H., was officially opened on May 7 under the auspices of the Saint-Gaudens Memorial Association.

The Memorial consists of the home of Augustus Saint-Gaudens, known as "Aspet," his two studios, his tomb, and about 20 acres of land located at Cornish, in the midst of the colony of which the sculptor and the late Charles C. Beaman were the founders. The property was formally turned over to the Saint-Gaudens Memorial Association by Homer Saint-Gaudens, the only son of the sculptor, when the association had raised \$100,000 for the maintenance of the estate.

The Memorial is unique in the world. The home is practically as it was during the lifetime of the sculptor, and the studios contain originals and replicas of all his works. His workshops are as he left them twenty years ago.

The Memorial was incorporated and chartered by the State of New Hampshire in 1919. Until her death last July, Mrs. Augusta Saint-Gaudens maintained the estate as a public memorial from her own private funds. Under a deed created five years ago it was stipulated that \$100,000 be raised by the trustees of the Memorial or the estate would revert to the private ownership of the Saint-Gaudens heirs. Over nine hundred people made donations of from twenty-five cents to \$10,000 toward the endowment fund.

J. O'C.

ART IN
MILWAUKEE

The trustees of the Layton Art Gallery of Milwaukee have recently voted to use one of the galleries for current exhibitions emphasizing water colors, drawings, and etchings as well as the work of the faculty and students of the Layton School of Art. Heretofore the Gallery has exhibited only its permanent collection of paintings collected by Frederick Layton.

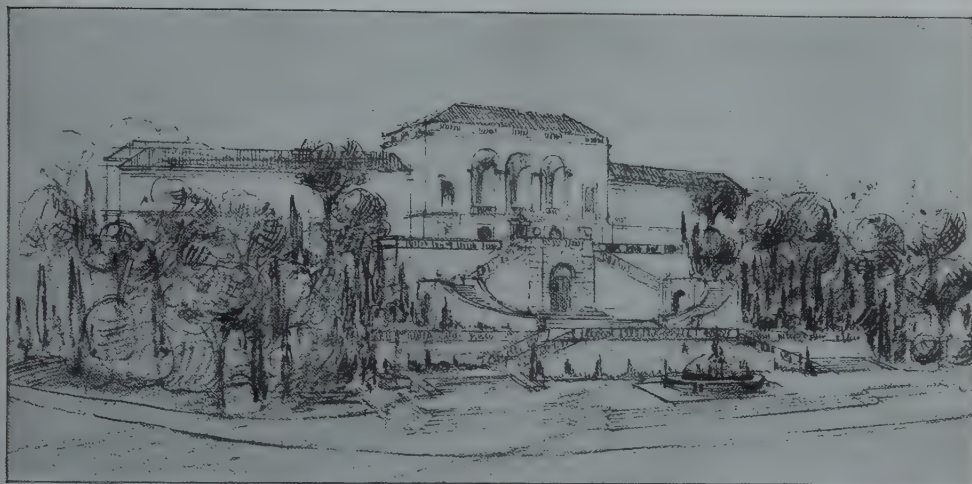
During the month of May the gallery for current exhibitions was hung with work of the faculty of the Layton School of Art. Walter W. Quirt showed a group of water colors, Emily Groom exhibited a group of water colors, also, and one oil, Gerrit Sinclair had a number of oils on view, and Girolamo Piccoli three pieces of sculpture. The latter consisted of two portraits, and a more ambitious figure of a woman, showing the sculptor's feeling for line and composition.

Miss Groom is a thoroughly competent painter, sure and certain in her medium, whether it be oil or water color. Her paintings have beautiful fresh color and are joyous in key. Among the most pleasing in this exhibition were "A New England Doorway," "Zinnias" and "Pewter Tea Pot." Her flower studies are brilliant and sparkling.

The water colors of Walter Quirt revealed a very different temperament—a stormier one. This young painter has a painter's vision of dramatic contrasts. He sees things intensely, and along with this emotional quality he has the intellectual faculty for simplification. His seven water colors showed curiosity and experiment both as to subject matter and expression. In his "Prize Fight" he caught vividly a picturesque and brutal moment and made it beautiful. "The Harbor" was a very interesting composition. It will be worth while to see the development in the next few years of this talented young painter, now in his early twenties.

The oils of Gerrit Sinclair included a number of pictures of the houses and streets of Provincetown, others of the country of Wisconsin, Indiana, and the west, and still others of Milwaukee scenes, notably a winter evening view of the picturesque city hall. Mr. Sinclair has exhibited widely in Milwaukee, Chicago, Pittsburgh, and New York, and the public is more or less familiar with his characteristically low color, his vague composition, and the effective way in which he uses these tools to convey his mood and feeling. His is an intensely personal view, and there is great poetic feeling and sincerity in his painting.

This exhibit was on view till June 1. For the first two weeks of June the annual exhibit of students of the Layton School of



SKETCH FOR NEW BUILDING FOR DAYTON ART INSTITUTE EDWARD B. GREEN, ARCHITECT

Art was shown. The school, under the direction of Miss Charlotte Russell Partridge, who is also the director of the Gallery, is conducting this year a six weeks' summer course beginning June 27.

PHILADELPHIA NOTES Apart from the Cassatt memorial exhibition which continued at the Pennsylvania Museum through May perhaps the most important offerings were the Print Club's competitive national exhibition of contemporary American etchings produced during 1926-27, the annual exhibition of sketches by artists of the city and vicinity which occupied the Sketch Club gallery, the 28th annual display by members of the Graphic Sketch Club, and the Water Color Club's annual at the Art Alliance.

At the Sketch Club Nat Little won first honor for "Dogwood"; Mary Townsend Mason and Arthur Meltzer, mentions.

Although no prizes other than school awards and scholarships were given at the Graphic Sketch Club the annual this year is less a repetition of work accomplished in other schools and more definitely representative of ability produced in and fostered by the Club itself.

The Water Color annual, and another annual—that of work by members of the Art Club—were almost repetitions of former

displays with the same type of contribution, and little change in the list of exhibitors.

Paralleling the Water Color exhibition at the Art Alliance is the memorial exhibition of works in oil and watercolor by Wallace Gilchrist.

Garden sculpture was also on view at the Art Alliance through the month of May.

The second annual exhibition of paintings, drawings and prints by members of the Business Men's Art Club occupied the latter part of the month at the Sketch Club and showed the progress made by this lay organization of men who enjoy their leisure moments sketching in the out-of-doors, or drawing and painting from models in an improvised club classroom.

Another community art movement is well on its way toward success at The Lighthouse in Kensington, where, each spring, artists and craftsmen of the neighborhood display their talents, ranging from the use of paint to the skilful wielding of a wood-carver's chisel.

In Frankford, where the La France Art Institute encourages community talent and endeavors to link such talent practically with the demands of industry, the first exhibition of work by students was held in the Public Library. Honors were given to students in illustration, portrait painting, still-life and landscape work.

May is usually the season for one-man



FISHER HARBOR

ETCHING

ARMIN HANSEN

AWARDED CHARLES M. LEA PRIZE OF \$100, ANNUAL EXHIBITION, PHILADELPHIA PRINT CLUB

exhibitions by the younger artists, and this year is no exception. The most important of these showings was that of landscapes by Antonio P. Martino at the Newman Gallery, an exhibition which was preceded in the same hall by mural studies and lithographs, the work of the young painter, R. S. Hartman.

George Gibbs, the painter and writer, has just completed a series of murals for a music room in the middle west, working in collaboration with the architect Edward B. Delk. The murals choose for subject the movements of a symphony, "Andante," "Allegro," "Rondo," and "Scherzo," and in their unbroken rhythm of dancing figures against blue water give the impression desired by the artist of an island of music.

During April and May the Fellowship of the Pennsylvania Academy of the Fine Arts was especially active in promoting exhibitions beyond the city's limits. A traveling exhibition of seventy-five canvases was shown at the public library in Pottsville under the direction of Francis Sheaffer, and at Hazleton with Marie Berger, art supervisor of that town, in charge.

Among other items of interest might be noted the first showing in the east of etchings by Mary J. Coulter, seen in the Print Club gallery, and including the Hawaiian series which will soon be installed in the staterooms and saloons of the S. S. Malolo.

Old Ship portraits began the month at the McClees Gallery and were followed by prints by Mary Cassatt, while the School of Industrial Art held a display of fabrics, designs and embroideries from Egypt and India.

An interesting little exhibition of color block prints at the Arts and Crafts Guild featured the work of Harold Haven Brown and Ernest W. Watson, while alumnae and graduating students at the School of Design for Women held their annual exhibition in the school gallery.

DOROTHY GRAFLY.

When the Print Club of Philadelphia initiated its annual competitive exhibition of American etchings produced within the current year and offered a prize for the best

work shown, it hoped to stimulate the American artist to serious study of and enthusiasm for the medium.

That, after some three years of activity it has materially aided in its desire was proved recently when etchings were submitted for the exhibition of 1926-27 from no less than twenty states of the Union, and from American studios in France and in Hawaii.

More artists of recognized standing have sent their work this year than ever before, and the standard of the display is unusually high, 112 prints having been rejected to the 105 accepted.

Although the physical capacity of the Club will be much enhanced next season when the new building program is completed, it was announced that no change would be made in the quality of the club offerings, and that increased space would not mean a greater leniency in requirements of the jury.

The western artists were unusually prominent in this year's etching competition, the highest honor, that of the Charles M. Lea prize of \$100, going to Armin C. Hansen of Monterey, Calif., for "Fisher Harbor."

Hansen received the fundamentals of his art education at the Royal Academy in Stuttgart, Germany, and was a pupil of Mathews and Grethe.

Although he won the first Hallgarten prize at the National Academy of Design in 1920, he is perhaps better known on the Pacific coast, where he has been awarded many medals and prizes.

Among his honors are awards at the International Exposition in Brussels, 1910, the Panama-Pacific Exposition in 1915, and various awards and purchase prizes from local organizations in San Francisco and Los Angeles, including the Los Angeles Museum and Chamber of Commerce. He is represented in the Memorial Museum, San Francisco, and in the Los Angeles Museum of History, Science and Art.

Unlike many artists who paint or etch the west, Armin Hansen is a native of the Pacific coast and was born in San Francisco in 1886.

Honorable mentions were given to Frederick G. Hall for "A Scene in Tours," and to Charles B. Keeler for "On the Road to Guejar-Sierra, Spain." Mr. Hall is a previous holder of the Lea prize. D. G.

The prize-winning designs in the Living Room Furniture Design Competition held under the auspices of the Art Alliance, New York, for which S. Karpen Bros.

gave \$5,000 in prizes, together with twenty other designs of outstanding interest and merit entered in the competition, were shown at the Art Center, 54 East 56th Street, during May before starting a circuit of the art museums of the country. It is interesting to note that many of the designers who did not receive prizes reaped benefit from the competition through the purchase of their designs by the manufacturer. It is planned to make the competition an annual event. Suites made from the prize-winning designs are now being produced at the Karpen factories and will be on view in the Karpen show rooms at New York and Chicago in July.

The competition was offered for the purpose of obtaining designs which should show beauty, originality and suitability for the American home. Copies of period motives were not permissible, and only designs which showed creative ideas along so-called modern lines were considered for prizes. More than four hundred designs were submitted and the designers numbered among them architects, stage designers, decorators and expert furniture designers. The first prize of \$2,500 was divided equally between two competitors, J. W. Peters, Los Angeles, Calif., and Richard Haviland Smythe, New York City. Mr. Peters is director of the art department of Famous Players Lasky Company and was at one time assistant to Dr. Peter Behrens of Berlin, well known in Europe as one of the foremost architects and furniture designers of the modern movement. Mr. Smythe is an architect of considerable reputation. The second and third prizes were won by Ruth L. Gerth, Minneapolis, Minn., and A. G. Powell, New York City. Other prizes were won by H. O. Peters, Los Angeles, Calif.; C. E. Josselyn, West Roxbury, Mass.; Ina Weisberg, Philadelphia, Pa.; Clayton Hawk, Cleveland, Ohio; Paul Theodor Frankl, New York City; W. B. Green, Cleveland, Ohio; G. Melvin Long, Boston, Mass.; Kem Weber, Los Angeles, Calif.

The outstanding characteristics of the designs submitted were straight lines and



THE MONASTERY, GUADALUPE, SPAIN

LIONEL LINDSAY

ETCHING
RECENTLY SHOWN IN COLNAGHI'S GALLERIES, LONDON
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unornamented surfaces. In being straight and severe, the designs in no case showed any traces of the heavy crudeness of mission furniture. Lightness, space conservation, and a tendency to get away from massiveness and weight were other noticeable characteristics of the designs sent in. While the modern note as shown in the French Exposition was apparent, it was an adaptation of its saner aspects, the freakish and bizarre was conspicuously absent. In place of carving and curves, color and inlay with an interesting use of native woods was used to add interest. The idea was seemingly borne in mind by the designers that not only are we living in an age when living conditions make space conservation a necessity, but that this is an age of mass production and machinery, and that designs which lend

themselves readily to mass production will be the most successful from the practical standpoint.

Such a competition is extremely valuable in that it is the first concrete and constructive step towards interesting American designers to express themselves in furniture design. It is a field which heretofore has been neglected by creative designers, due to the fact that the period motif held sway. Now, with the increasing popular acceptance of the modern note, a furniture competition with liberal prizes whose purpose it is to discover and encourage creative effort, has a distinctly constructive effect. Not only does it broadcast the idea that the new motives may be as attractive and practical as the old ones, but it encourages the artist designer to creative effort.

THE
HONOLULU
ACADEMY
OF ARTS

The new building of the Honolulu Academy of Arts was opened to the public early in April. It is the gift to the community of Mrs.

C. M. Cooke of Honolulu and houses the valuable art collections assembled by Mrs. Cooke and the late C. M. Cooke, her husband.

This building, which was originally designed by the late Bertram G. Goodhue and has been completed under the direction of his associates, is one of the first examples of typically Hawaiian architecture that has been evolved, and is the result of a careful study of the Hawaiian homes, Chinese courts, Japanese house, Mexican and Spanish buildings suited to the sub-tropical climate of the islands. The exterior is of whitewashed stone, with gray tiled roof, the whole giving a pleasing sense of simplicity, and at the same time suggesting the sharp peaks and curving sides of the distant mountain ranges. The interior walls are of the same cool white, each room and court being designed in the characteristic architecture of the nation represented by its collection. There is a central court open to the sky, grass carpeted, with a stage at one side for the presentation of concerts, lectures, etc. There are also several smaller courts, so that the visitor in passing from one gallery to another obtains glimpses of open spaces, attractively planted with shrubs and trees. In one of these courts there is a fountain, in the other a pool. The gardens outside of the building have been arranged in English and Colonial fashion.

In planning the exhibition rooms space has been provided for the display of the art of all the countries whose people have settled in Hawaii. There are rooms devoted to Chinese art, including sculpture and ceramics, the art of both ancient and modern Korea and Japan. Other galleries contain objects from Persia and India, and a gallery has been hung with modern etchings from the Occident. Early European, English, French Renaissance and Flemish art fill other rooms.

Included in the collection presented by Mrs. Cooke are examples of old and modern painting; early American china, English furniture, Philippine embroideries; Hawaiian calabashes, Chinese ceramics, textiles, paint-

ings, carvings, crystal, glass; Japanese lacquers, wooden figures and screens, and Korean ceramics. In addition to this collection numerous loans have been made to the museum of objects from the United States and various countries of Europe and the Orient.

The Honolulu Academy of Arts is the consummation of a desire on the part of its founder to share with this community the pleasure and inspiration to be gained from a knowledge and appreciation of art. It is her hope that it will not only keep alive the love of art and of the artistic traditions of the country but that it will arouse in the younger generations of the various nationalities represented in the community a real understanding and a new culture, from which there may arise a new art peculiar to these islands.

AT THE
CHICAGO ART
INSTITUTE

A striking statue of Moses by Ivan Mestrovic has just been added to the collection of the Art Institute, the gift of David Adler.

The Institute has lately received a bequest of \$2,500 from the estate of Sylvanus B. Cochran as a memorial to Mary G. and Sylvanus Cochran.

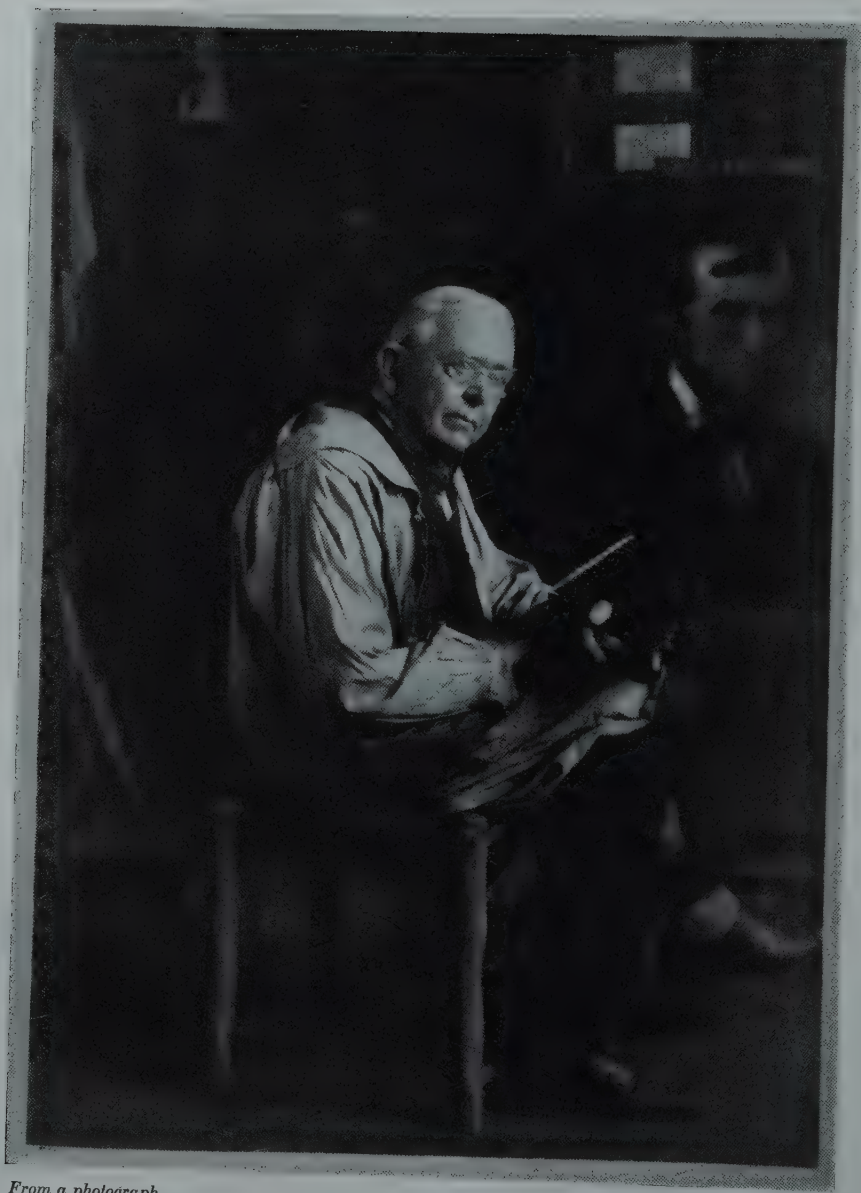
Two notable exhibitions held recently at the Chicago Art Institute were the International Exhibition of Water Colors, which attracted wide attention and from which numerous sales were made, and the Chicago Photographic Salon which made a delightful showing in this medium of expression.

Students of the Goodman Theatre presented on May 16 and 17 Stephen Phillips' version of "Paola and Francesca." During the month of May, "As You Like It" and "Midsummer Night's Dream" were given by the regular Repertory Company.

A Needlework and Textile Guild of the Art Institute of Chicago has recently been formed with a membership of 148 members.

An extremely interesting collection of Japanese prints has lately been presented to the Art Institute by Mrs. Emily Crane Chadbourne of Chicago. During the summer months, beginning August 1, a group of these prints will be placed on exhibition together with a collection of Japanese dolls.

In this connection mention may be made of the annual exhibition of the Chicago Cam-



From a photograph

DOUGLAS VOLK, N. A.

IN HIS NEW YORK STUDIO PAINTING A PORTRAIT OF ABRAHAM LINCOLN

era Club during the month of May. This is the 24th annual showing of this organization.

The awards in the Traveling Scholarship competition among the students of the Art Institute school were made May 17. Only students who had studied at least two years and had made satisfactory grades were eligible. The subject for this year's competition was "The Prodigal Son." The William M. R. French Memorial Scholarship, with \$1,000 to be used in foreign travel, which is given every other year, was awarded to Marion Gettelson of the Modelling Department. The Bryan Lathrop Scholarship, with \$800.00 for foreign travel, was awarded to Francis Warren Chapin of the Painting Classes. The John Quincy Adams Scholarship of \$750 for foreign travel was awarded to David John McCosh of the Painting Classes. The American Traveling Scholarship, with \$125 to be expended in American travel, was awarded to Ruth Margaret Snook of the Modelling Department. Zoroslav Brozik and Davenport W. Griffen received Honorable Mentions. In addition to the above there are twenty-nine other scholarships available to Day School Students of the Art Institute School, who are in need of financial assistance and have accomplished noteworthy work in their classes.

A farewell luncheon was given in the Club Room of the Art Institute on May 24 to Raymond P. Ensign, Dean of the Art School, who was leaving Chicago shortly thereafter to take up new duties in the east. At that time addresses were made by Mr. Robert B. Harshe, Director of the Art Institute, Mr. Frank G. Logan, a vice-president, Mr. Charles H. Burkholder, and members of the school faculty, all of whom paid high tribute to service which Mr. Ensign has rendered during the five years that he directed the school's activities.

A group of paintings by contemporary Chicago artists has lately been presented to the Carter H. Harrison Technical High School by the Honorable Carter H. Harrison, ex-Mayer of Chicago. The school is located at Marshall Boulevard and 22nd Street, where the statue of Pere Marquette and Louis Joliet was lately unveiled. Mr. Harrison has always been keenly interested in art, and it was through his efforts while

mayor that the Chicago Commission for the Encouragement of Local Art was established. Included in the group of paintings presented to the Harrison Technical High School are works by Victor Higgins, Walter Ufer, Martin Hennings, Birger Sandzen, Irving K. Manoir and other well-known artists.

THE CHICAGO BUSINESS MEN'S ART CLUB

Chicago's unique organization, the Business Men's Art Club, the first of its kind to be organized, is attracting nation-wide attention. Many of its members are members of the Art Institute, and their work frequently passes a critical jury and is hung in the regular annual exhibitions at the Institute. The *Canton Ohio News* of a recent issue, in an editorial on the activities of the Club has this to say:

"In Chicago there is a club of business and professional men who grew tired of fooling away their spare time. It would be more accurate to say, perhaps, that they were tired of neglecting the noble faculty which is common to all normal people of doing or making something as beautifully as they can. These men formed the Business Men's Art Club of Chicago. You assume, of course, that they formed this club to patronize art and the artists. We show our interest in art by condescending donations to those who produce works of art. It seldom occurs to us to produce anything ourselves. But what these Chicago business men had in mind was to produce works of art themselves, not as a business, but as a recreation. If a group of university professors or preachers had started something of this kind, it wouldn't have done at all. In rough and ready America the male has always had a haughty contempt for the sense and expression of beauty. That was for women and soft-heads. Happily, in Chicago, it was business men, big, beefy, business men who went to daubing on paint and moulding mud into Venuses and carving wood cherubs. That gave the movement respect and even prestige. These business men have painted pictures of such excellence that plans are maturing for circulating an exhibition of them through the country as an inspiration for other red-blooded men to turn about and lead a better life."

This is deservedly a fine tribute to the men who seek beauty and recreation at the same time. When we as a people become an art-loving nation and develop a psychology with less thought of wealth and the luxury it brings, and more thought to that indefinable thing we term art, we shall have taken a forward step. The formation and active interest manifested by such organizations is a sign of a healthful growth. The Chicago Business Men's Art Club have studios at 81 West Van Buren Street. Its officers are H. B. Colby, President; D. C. Donaldson, Vice-President; J. H. Euston, Secretary; William Helmke, Treasurer. From October to May the club meets twice a week for night classes, working from models. This summer they will meet only once a week. Allen St. John of the Art Institute faculty has been instructing its members. Any one over thirty years of age may join. The dues are \$10. In the summer, sketching and painting groups are organized, one group for the north side and one group for the south side, and they go out to paint, often without teachers, the younger members depending on the older ones for help. This summer several of the Club members are planning a month's painting trip to Gloucester, Mass.

THE ST. LOUIS ART LEAGUE The St. Louis Art League in cooperation with the St. Louis Public Library, Neighborhood House and other institutions friendly to the appreciation and enjoyment of art, has during the past season circulated ten or twelve exhibitions in libraries, community centers and schools. These exhibitions have been composed of works by artists of Missouri and have been installed in institutional and neighborhood centers throughout the city. A catalogue of these neighborhood art center exhibitions comprises the names of seventy-six St. Louis artists, among them names so nationally well known as those of Tom P. Barnett, Oscar E. Berninghaus, Kathryn E. Cherry, Dawson Watson, Fred G. Gray and Edmund H. Wuerpel.

The League has also held an annual thumb box exhibition in the City Art Museum. During May it held an exhibition called "Missouri Charm" which also carried prizes of \$250, \$150, and so on.

Through the example of the Art League,

the *St. Louis Post-Dispatch* for the last three years has held two competitions a year entitled "St. Louis in Black and White," "St. Louis in Color," each one carrying three prizes of \$250, \$150 and \$50. These inducements called forth a splendid response of about 150 pictures to each competition, which in the main will constitute a good artistic record of so many picturesque things which will eventually disappear in the present stupendous rebuilding of cities.

THE ROYAL ACADEMY, LONDON

The general impression of this year's Exhibition of the Royal Academy of Arts has been a favorable one, both as regards portraits, landscape and subject pictures. A sensation of the opening days was created by the rejection of the Hon. John Collier's portrait of Mr. Bernard Shaw, although the same artist's figure of young "Aldous Huxley" was well hung. The place of honor in the large Gallery III was given to Richard Jack's full-length portrait of "H. M. the Queen," an obviously ceremonial likeness, somewhat hard in treatment; and I myself preferred the less pretentious seated figure of our king, by Sir Arthur Cope, in the same room. The portraits shown by the late Ambrose McEvoy only show us again what a loss our art has had in this brilliant and promising young Associate.

When painting Her Majesty Mr. Jack evidently gained permission to make studies of some of the rooms in Buckingham Palace, and these interiors are such brilliant work that they merit a special mention. In the landscape Sir Herbert Hughes-Stanton is well represented in some large pieces, as well as Arnesby Brown, Mrs. Swynnerton and a clever young Midland painter, Harry Adams, who seems to specialize successfully on snow scenes; but one of the most outstanding works of this Academy is Sydney Lee's "Theatre of Marcellus at Rome," which in my judgment is among the finest things this artist has yet done. I believe this monument is now being cleared of the encroaching buildings by Mussolini's government: but here it is painted just as it was, the crumbling stone-work and the great sweeping curves of its surface rendered marvellously.

The last two rooms, especially Gallery XI,



THE QUADRIGA, LONDON

WATER COLOR

BRIDGET KEIR

RECENTLY SHOWN IN WALKER'S GALLERIES, LONDON

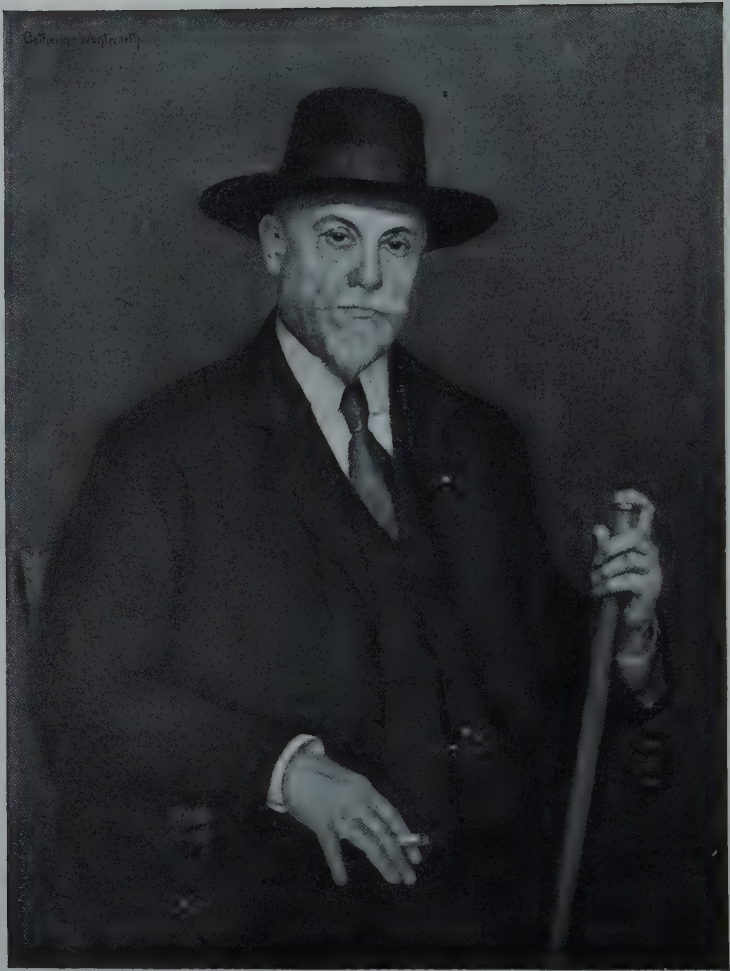
are given this year to work of the more advanced modern school; and—though not always an admirer of these flights—I must confess that this year they fully justify their presence. The painting which has deservedly attracted most notice is the figure of a sleeping woman, with the title “Morning,” by Dod Procter. This work has been, I understand, acquired by “The Daily Mail” for exhibition in our leading provincial Galleries before being presented to the nation; and its success is achieved by pure sincerity of workmanship. The girl, a strongly built young woman, is seen lying on her bed, in the cold light of early morning; and the figure, simply clothed, gives fully the construction of the form beneath, and the sensation of deep slumber. The artist’s husband, Ernest Procter, has a painting in the same group under the title of “Sleep,” showing two nude figures of women, admirable in suggestion of plastic feeling; but scarcely on the level of the painting just mentioned.

I give now a few words to the sculpture, which in this Academy has features of special interest. Not so much in the larger works, for we have not the same opening for this highest class of plastic work as is

offered in America by her sumptuous state buildings. But what struck me here this time was the interest and excellence of the smaller work, and in this connection the successful introduction of “salt glaze” and “glazed earthenware” by Mr. Gilbert Bayes, Mr. Nicholson Babb, Mr. Charles Vyse and other sculptors. Modern sculpture in this country must, to find its market, adapt itself to changed (and changing) economic conditions, when people live in flats or smaller houses and have less space available. Going carefully round the walls I found a most encouraging display of smaller works, by McMillan, Reid Dick, Christine Gregory, Ward Willis and others, which adapt themselves to the conditions just mentioned. In water color drawings this cannot be considered a specially successful exhibition.

LONDON
EXHIBITIONS

Apart from the Royal Academy of Arts, which at this season has always a very strong attraction for our public, the London Galleries offer just now such exceptionally interesting material that I think a few remarks on the fare they set forward cannot fail to interest my readers.



PAUL GERVAIS, FRENCH ARTIST

CATHERINE WENTWORTH

SEE PARIS NOTES, PAGE 398

As so often it is here an "*embarras de richesse*,"—Messrs Agnews, the Beaux Arts Gallery, The Fine Art Society, the Lefèvre, Bromhead and Cotswold Galleries all claiming attention; but I am obliged to confine myself today to three shows which seem to me of especial importance.

Miss Bridget Keir is no stranger to us at Walker's Galleries: she has shown there frequently before, but never with greater success than in her water-color drawings this month of May of "London, The Lagoons of Venice and The Italian Lakes." All these are attractive material; but it is perhaps in London that this artist is most completely at home, and—judging by the little red disks

noting sales—finds a very appreciative and acquisitive public: she gets very faithfully—as the foreword here suggests—"the charm of its atmospheric effects, of distances softened by the haze of mist; above all, of the great river which Whistler loved to paint."

Now I turn to something quite different—the "black-and-white" work of a brilliant Australian artist. I met Mr. Lionel Lindsay (of Sydney, N. S. W.) in Venice last summer, and was at once impressed (as who could fail to be?) by his personality. Since then he has spent some six months in Spain, has given himself entirely to the inspiration of that wonderful land of the past, still full of romance; and to us gives the result in the

remarkable series of etchings now on view at Messrs. Colnaghi's Galleries in New Bond Street. Their success was immediate; in fact I believe I am not far wrong in saying that within the first day some eight hundred pounds sterling passed in sales, and I know dealers who are now buying in the conviction of a "rise." What I find in them, besides the superb drawing, is the character of a country which I myself know well, but have never seen rendered more faithfully by any artist coming from without. In his wood-cuts Mr. Lindsay confines himself mainly to animal life, rendered very effectively in most cases by the "white line."

Lastly I come to the private exhibition at the Burlington Fine Arts Club, just opened, of pictures and drawings by William Blake. This exhibition is a revelation of that very great imaginative artist; and one which it is a privilege to be able to study. Born in 1757, "a seer of visions, an illimitable spirit," Blake was out of sympathy with his age and its smug content. His first wholly original engraving, "Glad Day" (1780), heralds his vision of life: the naked youth with outstretched arms turns to the sunrise to proclaim the divine truth—the man's own faith—that "Everything that lives is Holy." In 1795 he seems to attain his technical completion: it is his "Annus Mirabilis," when he produces those drawings—such as his Elijah mounting to heaven or the "Pity," or again "Elohim creating Adam"—which are so rich in color and poetry. His imagination passes beyond the grave and sees into the spirit world. Nothing that I have seen in art can equal his vision of "Christ in the Sepulchre," wrapped in white linen, and guarded by winged angels; but then he goes on; he shows us "The Resurrection"—the stone rolled away—Jesus rising from the bier with deeply intent eyes, to tell us of a world beyond the grave, of the Soul in its ultimate victory. In the lighter note, but no less great, are the drawings for his "Songs of Innocence."

S. B.

At the first sale held at Christie's in May (advance notice of which was given in the June number of this magazine) prices were brought which, if not record, were indicative at least of the fact that works by the great masters of the early British school continue to prove of real value. For instance

Gainsborough's "Miss Clarges" was bought for 2,900 guineas by Arthur Tooth; Romney's "Mrs. Prescott and her Children" started at 2,000 guineas and fell to Knoedler for 9,200 guineas. Romney's "Lady Hamilton as Cassandra" started at 500 guineas and was sold for 2,800 guineas; Ruysdael's "Ferry Boat" was sold for the same price to Knoedler. A fine portrait by Gainsborough of James Christie (greeted with applause as founder of the firm in 1766) went to Agnew for 7,200 guineas, and Romney's beautiful "Mrs. Lambarde" started at 3,000 guineas and fell at 8,500.

An important item of news is the sale of the great Holford House collection which will take place at Christie's on July 13.

S. B.

PARIS NOTES

The Spring *Salon*, which opened for the public on May first and closes the last day of June, is, in certain ways, better this year than last. There is more brilliant color, there are fewer extravagances, and there are more pictures that one covets. The general impression is one of amazement that so many men and women can paint so well without what we call genius.

In the *Société Nationale* section, Forain is the chief star. For the rest, the majority of the best "advanced" painters have left the *Nationale* for the *Salon des Tuileries*, now open also in the "Palais de Bois" at the Porte Maillot—and well worth a visit. In fact, the *Société Nationale* seems to have no *raison d'être* nowadays, and is neither fish nor fowl. Even Van Dongen's contribution is not good, and a portrait of a lady from his original brush merely looks like the corpse of a doll, composed of whitey-green effects without the slightest character. On the other hand, John Crealock's portrait of an old man is superb, with hands beautifully painted—strong test of an artist's capacity.

In the *Artistes français* section I noticed some excellent portraits—Marquet's Old Woman in mourning, an Old Lady with lace on her head by Siret, a portrait of a young man by Ehlinger. Du Gardier's Oriental subjects are fine in every respect—coloring, characterization—and there is a sensational "Salon picture" of a nude by John Russell, refined, with a clever treatment of accesso-

ries in black, white, pink and mauve. C. H. Godeby's triptych of scenes in the Great War is sincere and moving. Baschet has some fine paintings, including a Récamier-like portrait of the Duchesse de Brissac. The two principal features of this Salon, however, would seem to be the retrospective of the works of Carpeaux, in celebration of his centenary, and that of the sculptures of the American Charles Cary Rumsey (1879-1923), who was killed in an automobile accident. An artist of wonderful virility and varied gifts, his death was a genuine loss to American art.

At the Chapira Gallery, an American painter, Mr. J. Scott MacNutt, is showing seven pictures in his first exposition, including five portraits and two small interiors. The portrait of Father Hemmick, a well-known American priest residing in Paris, is vivid and distinguished; that of the little Archduke Otto of Habsbourg-Lorraine, son of the late deposed Emperor of Austria and that heroic lady of Bourbon descent, the ex-Empress Zita, is pleasing and effective, with its furred mantle; and the artist's self-portrait is a success. Mr. MacNutt shows himself a good painter in the technical sense of the word, with a gift for distinction. He will shortly return to America, where, he believes, American art develops best.

Bourdelle's monument to the poet-defender of Poland, Mieciewicz (born in 1798), is one of the most important exhibits at the Tuileries exposition. It is impressive, but not as expressive of sheer genius as the sculptor's "Héracles" at the Luxembourg.

The Louvre has recently received the gift of two small early pictures by Watteau, representing village scenes and showing already his imaginative gifts. They were probably painted—according to the critic Vaudoyer—about 1710, when Watteau was twenty-six years old. It was seven years later that he painted the famous "Embarquement pour Cythère," and he died four years afterward, at the age of thirty-seven. The pictures in question came from England, where they were almost unknown. They have evidently been retouched, but their value remains as early examples of this great painter.

The Japanese painter, Foujita, who is regarded as a French artist, is exhibiting a group of his canvases at the *Galerie d'Art*

Contemporaine and succeeding with two of the most difficult subjects, women and cats. His nudes look as if they were carved by a fairy in the whitest, purest ivory. Refinement can go no farther. His studies of recumbent and sleeping cats are remarkable, a feat hardly ever achieved by any artist.

Mrs. Catherine Wentworth has an interesting exhibition at the *Galleries Durand-Ruel*, which includes twenty-four portraits, mostly of women. Exceptional distinction may be ascribed to the pictures of Mme. N. Dunamiel and Mme. Wilmot S. Haskell, and to those of M. Paul Gervais, the French painter, and Commandant Ernest Maurras, captain of the French liner *Paris*. Mrs. Wentworth is an American artist living for many years in Paris who may be ranked among the successful. She has also received an award from the Salon for sculpture.

LOUISE MORGAN SILL

ITEMS

Robert B. Harshe, Director of the Art Institute, was elected President of the Association of Art Museum Directors at its annual meeting held at Providence, R. I., May 16 and 17. Mr. Harshe also attended the American Federation of Arts annual convention held at Boston, May 18 to 20.

Word has been received from a Turkish member of the American Federation of Arts in Galata, Turkey, that a first International and State Exhibition was opened in Angora on the 25th of May. This exhibition comprised 250 pictures. Not only Turkish but Russian and Bulgarian painters were represented. Mr. Roohy writes that Mr. Otto H. Kahn, a member of the Board of Directors of the American Federation of Arts, visited Galata in company with Jo Davidson, sculptor, and Paul Daugherty, painter.

The National Art Collections Fund, which stands in the same relation to the National Gallery in London that the Friends of American Art of Chicago stand to the Art Institute of that city, lately announced the addition of one thousand new members, which signifies not only an increased interest in the development of the national collection but also increased resources for acquisition. Announcement has also been made of the

accession by the National Portrait Gallery, London, of two portraits of members of the Copley family—one, a portrait by Gilbert Stuart of John Singleton Copley, R. A.; the other a crayon drawing of the painter's son, John Singleton Copley, Baron Lyndhurst, by George Richmond, R. A. Both were bequeathed by Lady Lyndhurst.

The Society of Arts and Crafts of Detroit has put on during the past season a series of exceedingly notable exhibitions, among which was that collected from the Paris Exposition of Decorative Arts by Professor Richards; the Industrial Arts Exhibition organized by Mr. Richard F. Bach of the Metropolitan Museum of Art; the exhibition of the American Ceramic Society; the Boston Arts and Crafts Society's Triennial, and the Swedish Exhibition of Decorative Arts.

This Society, it will be remembered, has lately established an art school with Edmund A. Gurry as Director. Samuel Halpert has been secured as Instructor in Painting; and Arthur Neville Kirk, a distinguished English craftsman, will next season have charge of the craft work in this school.

Portland, Oregon, has been making acquaintance with the work of the extreme Modernists, an exhibition of the work of the so-called "Blue Four"—Feininger, Jawlensky, Kandinsky and Paul Klee, all of whom are Munich painters, having been shown there in the Spring under the auspices of the Portland Art Association.

An exhibition of the works of European Modernists, among them "The Blue Four," Picasso, Matisse and others, was shown in the Los Angeles Museum at about the same time.

The Senior Class of the Northwestern Missouri State Teachers' College at Maryville has purchased two paintings as a gift to the institution—one by Birger Sandzen, the other by Delle Miller. During May an exhibition of paintings by members of the Kansas City Society of Artists was held at the college.

The Memorial Art Gallery of Rochester, New York, has held during the past season an extremely notable series of exhibitions. These exhibitions have been arranged in groups; for instance, in April there were shown simultaneously an exhibition of con-

temporary graphic arts, water colors by Dodge MacKnight, decorative arts, block prints, contemporary American pottery, Sculpture and Drawings by Aristide Maillol, early Gothic tapestries, and Early American portraits and furniture. In May the exhibition was confined entirely to Rochester art—works by members of the Rochester Art Club, the Rochester Guild of Illustrators, the Rochester Photographic Salon, the Garden Club of Rochester, work in the public Schools and the Mechanics' Institute. In connection with the pottery exhibit a lecture was given by Prof. Charles F. Binns on Pottery Making.

Miss Gertrude Herdle is the Director of the Rochester Memorial Art Gallery.

The Elizabeth Society of Arts and the Cartaret Arms Studio Club have opened a new studio, The Cartaret Arms, at 16 South Broad Street, Elizabeth, N. J. An exhibition of works by its members marked the opening in June.

The Arts and Crafts Club of New Orleans held an exhibition of Modern French Arts and Crafts assembled by Miss Sarah Henderson in May.

The Brooklyn Museum of Art has recently held an exhibition of oil paintings by a group of American Painters of Paris, and of works by a group of sculptors of New York.

Robert Garrison, the well-known sculptor of Denver, Colorado, has received a large commission for sculpture for the decoration of the Rockefeller Church to be erected in New York. This church is to be designed by Bernard Hoyt, a Denver architect. The contract calls for not less than 100 figures and 100 grotesques. Furthermore, Mr. Garrison will have the supervision of all the ornamental modeling which will be executed in the four largest studios of architectural modeling in New York City. The style both of the architecture and necessarily of the sculpture will be early French Gothic of the twelfth century. It is said that the commission will call for no less than 400 different original designs.

The Cincinnati Museum opened its Thirty-Fourth Annual Exhibition of American Painting on May 28 to continue to July 31.

BOOK REVIEWS

FORMAL DESIGN IN LANDSCAPE ARCHITECTURE, by Frank A. Waugh. The Orange Judd Publishing Company, Inc., publishers. Price, \$3.50.

A garden book and a good one cannot fail to meet with a welcome at this season of the year—the garden season. The author of this book, Frank A. Waugh, is professor of landscape architecture at Amherst and his book is inscribed to Prof. James Sturgis Pray, teacher of landscape architecture at Harvard University. It is needless to say, therefore, that this is a scholarly treatise. But lest this alarm the timid reader, let us add in haste that it is at the same time extremely simple and practical. In his introduction Mr. Waugh asks, "What has the formal garden to offer to men and women who ride in automobiles and aeroplanes, who talk by telephone and sing by radio, who live on the plains of Texas, on the shores of Long Island or in the multitudinous bungalows of Hollywood?" Something different, he admits, from what they meant to the people of the old world years ago who built some of the finest. "Yet, of course," he says, "there are some principles in art that are universal and as permanent as the human race. These principles guided the Greeks and perhaps they will guide the New Yorkers and the Missourians and the Californians if we in our day will be as attentive to sound logic as were our great predecessors." It is of these principles in the art of landscape gardening of which Professor Waugh tells, and while the suggestions that he gives are based on tradition they are essentially applicable to the present. Here is a little book, and one well illustrated, which no garden maker can afford to overlook.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE, by Edward Stratton Holloway. J. B. Lippincott Company, Philadelphia, publisher. Price, \$4.50.

In this book, according to its author, formality has been put into cold storage, and humanity has been brought into the study of decoration and furniture because the home is essentially human. The introductory chapter is on learning decoration; Part I has to do with period styles; Part II with the principle of proportion and its application;

throughout the text is in conversational, friendly style; the illustrations are good and numerous and are all of authentic, historic interiors with the furniture of the periods represented.

FORGOTTEN SHRINES OF SPAIN, by Mildred Stapley Byne. J. B. Lippincott Company, Philadelphia, publisher. Price, \$5.00.

Spain in recent years has become a great mecca of the tourist. For us in this country it has a special interest and association—historical and contemporary, racial and climatic. The shrines which Mrs. Byne describes most interestingly in this volume were, she tells us, not only religious centers but at their inception a most practical factor in the progress of civilization; colonizing centers for some strip of land newly recovered from the infidel. Not only do they present charm in atmosphere but house, in many instances, rare artistic treasures. A trip to any of them will put the visitor in touch with the real "Espana Incognita." Such a trip may be taken through the medium of this volume in one's own library or on one's holiday house piazza.

THE ART AND CRAFT OF DRAWING, by Vernon Blake. Oxford University Press, American Branch, New York, N. Y. Price, \$6.50.

Good draughtsmanship is the basis of all great art. It is exceedingly desirable that this fact should be emphasized at this time of casual draughtsmanship and overemphasis of crass originality. The author of this book has evidently made a profound study of the art of the greatest masters. He is a draughtsman of the nude himself, a sculptor and a painter; and as such he has found fault with all of the books on drawing that he has come across. His contention is that it is useless to attempt to separate the abstract from the technical aspect of art and that it is equally foolish to seek to split up technique into various but supposititious compartments. His whole attack of the subject is novel and interesting. His viewpoint is that not only of an artist but an artist of the Twentieth Century.

Griffith Baily Coale has lately executed a series of eight mural paintings for the Half-Moon Hotel, Boardwalk at 29th Street, Coney Island, New York. These are in the so-called Galleon Grill and represent historic scenes.



THE HONORABLE ANDREW W. MELLON

SECRETARY OF THE TREASURY

BY

LEOPOLD SEYFFERT